Nature Study — Bruce Mozert

(See pages 24 and 47)

psa JOURNAL

OFFICIAL PUBLICATION
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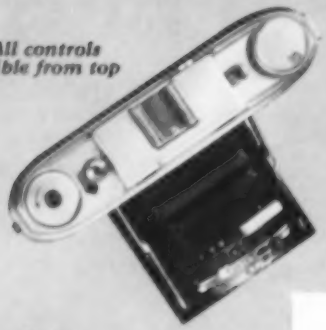
TABLE OF CONTENTS

What Is Color? ..... O. A. Kidwell
Bring PSA To Your Town ..... A. C. Schwartz, APSA
Overseas Report ..... Francis Wu, FPSA
Invitation to Southern Shooting ..... R. B. Heim and John P. Montgomery, Jr.
Murals In The Sky ..... C. C. Chuvax
Improved Motion Picture Developing Tank ..... B. F. Gostin
Copying Technique for Color Slides ..... Russell Byerly
Scoring in the Dark ..... Barnett and Neiderstat
Row Boat Salon ..... S. D. Chambers
Magnetic Sound—Any Projector ..... George W. Cushman
Boston—Historical Background ..... Jean Whittier
Backgrounds Shouldn't Talk Back ..... Len Thurston, APSA
Rochester Portfolio ..... Salon

VOLUME 21 • NUMBER 4 • APRIL, 1955



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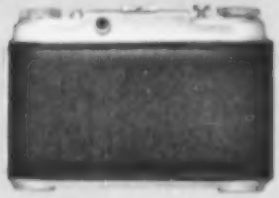

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The JOURNAL Staff

Editor: Don Bennett, APSA, 28 Leonard St., Stamford, Conn.

Associate Editor: Harry K. Shigeta, Hon. FPSA, 1721 N. Wells St., Chicago 17, Ill.

Assistant Editors

Camera Club
Henry W. Barker, APSA,
192 Hope St., Glenbrook, Conn.

Color Division News
Mrs. Amy M. Walker, APSA
25 Montor Place, Brooklyn 2, N.Y.

Historical
J. S. Mertle, FPSA,
7 Lake Blvd., Oshkosh, Wis.

Motion Picture Division News
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Nature Division News
Willard H. Farr, APSA,
6024 Dakin St., Chicago 14, Ill.

Photo-Journalism Division News
Wm. A. Price
78 Elbert St., Ramsey, N. J.

Pictorial Division News
A. Lynn Paschall
Box 68, Troy, Ohio

Stereo Division News
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Technical Division News
George Ehrenfried, APSA,
33 Center St., Brookline, Mass.

Travel
Eugenia Buxton, FPSA
601 S. Belvedere Blvd., Memphis 4, Tenn.

Address all correspondence on editorial matters to appropriate Division Editor or to Editorial Office.

Editorial Office: 28 Leonard St., Stamford, Conn.
Advertising Office: Vincent Rocca, Adv. Mgr., 30 E. 60th St., New York 22, N.Y.
Publication Office: Orange, Connecticut
Circulation: 2005 Walnut St., Philadelphia 3, Pa.

Change of address notices should be sent to Headquarters, not to the Publication Office. Mail addressed to Orange, Conn. must be forwarded one or more times resulting in delay.

Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding month. Urgent and brief news items of national import may be accepted as late as the 1st of the preceding month. All news handled by Zone and Division News Editors must be in their hands at least five days earlier. All correspondence regarding editorial matters should be addressed to the Editor.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable and accompanied by sufficient postage for return.

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Single copy price $1. Subscription is included in membership dues which are $10 a year, U.S. (See application elsewhere this issue). Public and institutional libraries, government agencies and educational institutions may subscribe at a special rate (which includes *Photographic Science & Technique* quarterly) of $5 for one year, $9 for two years. All subscription, membership, circulation and change of address matters should be addressed to the PSA Headquarters, address above.

The President Reports

First, a word of explanation. In the autumn we undertook to publish the annual Directory by a new method that will save the Society approximately $1500 in printing costs and even more in hitherto hidden Headquarters expense each year. It is a splendid step ahead for PSA, but getting the new system into operation has taken far longer than had been anticipated because much of it had to be done outside.

Right in the middle of this extra load on an already heavily burdened staff came all the office complications of the merger of the two great motion picture organizations, and before that could begin to quiet down, there arrived the deadline for the distribution of Honors applications to the Committee.

As a result of all this, Headquarters is late in things like answering correspondence, eliminating the last duplications in the combined lists, and many other of Headquarters' manifold jobs. All of these are of the greatest importance, but to most of us, what matters is the Directory. In spite of difficulties of this first adventure with the new system, I have every expectation that your Directory will be in your hands by the time this reaches you.

I feel certain, too, that both Headquarters and I will be better caught up by that time. The above complications, while not so bad for me, have thrown me well behind schedule, and I beg the indulgence of those whose letters have not been answered with even courteous promptness (which is slower than efficiency!).

One of the most gratifying things in the recent weeks is the enthusiasm of the new PSA'ers who joined us through the ACL. It has not been an easy time for them, but the welcome they have received and the energetic plans of MPD have proved that the merger has only opened new gates to the ability to serve movie making to greater value than was possible before.

When the MPD services now being either planned or enlarged reach their full level of use, all the members of the Division will find both more helpful services for their own shooting but—even more valuable—the satisfaction of gaining the full benefit of belonging to any organization by having an active part in it.

Getting back to letter writing delays for a moment, there have been occasional reports through the years of failure to answer mail by numerous officials. All of us must remember that, in an organization like ours that depends so heavily on the postman, failing to answer with reasonable speed is like turning away when a friend speaks. It can often happen that events prevent prompt replies, but those moments must be rare if PSA is to hold its previous reputation. Remember that every official IS the PSA when anyone writes.

If I don't see you in Silver Springs or Seattle, let's make it in Boston.

NORRIS HARKNESS

Don't miss the Silver Springs program on page 47 of this issue, or the foretaste of the pictures you can get in Boston. In the letter opposite you'll find that some of our ACL friends need a little guidance in PSA but most have moved right into the family.

The PSA JOURNAL is published monthly, except January when two issues are published, by the Photographic Society of America, Inc., at Orange, Conn. Entered as second-class matter at post office at Orange, Conn. under the Act of March 3, 1879, July 1952. Vol. 21, No. 4, April 1955.

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confies, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

(Editor's Note: The quick series of events which resulted from the moves of the ACL's Board of Directors in deciding to bring ACL into PSA's Motion Picture Division has been confusing to some of the ACL members, particularly those who don't read their mail! In notifying the more than 2000 members of ACL of the change it was manifestly impossible to write individual letters, yet we know many people will not read a mimeographed letter, believing all such mail to be advertising or solicitation for money.

Some of the letters received contain questions which might be troubling others, so the Diffuser this month is devoted to answering these questions. We have abstracted the pertinent parts only and answer each point as it is developed.

For the past two months I have received copies of the PSA Journal. *I have never subscribed to this periodical. I am not interested in still photography.*

And it is obvious you didn't read either the cover or page 20 of the January issue. Nor your mail. Nor your letter from ACL asking you to vote for or against the move. The vote of your fellow members was about 900 in favor and 2 against. You may not be interested in still photography, but you must be interested in movies. The January *Journal* contained at least seven articles on movies. Look again.

This morning I received a letter from PSA returning my money order made out in your favor (letter was addressed to ACL) and advising that the league had severed connections with PSA. Am I to understand that ACL is no longer opperational? I would like to join ACL. Is the fee still $8?

Your second letter to ACL was also forwarded to PSA. ACL no longer maintains an office in New York. All office functions have been transferred to PSA Headquarters in Philadelphia. We would like to have you and all other active movie makers in PSA's Motion Picture Division. The fee is $10 which includes both PSA and Division dues, a copy of the Journal each month, the MPD Bulletin and the wealth of services which PSA offers.

Last autumn I sent a three-year renewal subscription to Movie Makers. I received the November issue about Christmas and since then have received no more copies of Movie Makers. In January I received the PSA Journal. *Am I to understand these two magazines have combined? Has my subscription been transferred to the* PSA Journal? *Will it be possible for me to receive a refund? Certainly a form letter of explanation could have been sent to the old subscribers.*

The November Movie Makers was the last one published. You have been receiving the *PSA Journal* in its stead until the details have all been ironed out. A month or so ago, all subscribers to MM were sent a form letter explaining the change and as required by law were given the opportunity of converting their subscription to a membership in PSA with full credit for all money due them, or of cancelling and getting a refund. The *PSA Journal* does not accept subscriptions for individuals, only from libraries and educational institutions. We might point out that this is one thing that speeded up the demise of the League. Membership services cost money and the number of members who convert to subscribers can undermine the financial structure of a membership organization. If you have mislaid the form letter, notify Headquarters and they will send a duplicate.

I haven't received any Movie Makers magazine since the November issue. Have you lost my addressograph plate or have you skipped a few issues as you did several years ago?

No we didn't lose your stencil. It is with all the MM stencils at Headquarters and this issue was addressed with it. The above, plus the January issue of the *Journal* and the form letters sent you since should explain all.

In me behold a very bewildered former member of ACL. I am wondering just how much help PSA can or will give to former members of ACL especially with regard to problems and questions dealing with amateur movies.

We think you will get more service, even though it will have a different form. In ACL you had the convenience of a two-man service desk at ACL headquarters. The set-up in PSA is different, but larger and more specialized. PSA has more than a hundred specified services for members, not all for the movie maker, of course, because PSA covers all photography. Some of the services are rendered to all members, some only to the members of Divisions. For example, to get an MPD service, a member must also belong to MPD as you do now. But you don't get these services by writing to Headquarters. Each issue of the *Journal* carries the list of those who direct the services and activities. You write that person. Not as convenient as a single address to be sure, but you have the benefit of dealing with a specialist in the subject, an amateur like yourself and a fellow member.

I was a member of ACL for at least 20 years and received many helps, not only in the matter of criticizing my films but more important to me, travel assistance.

When I attended the Olympic games in Finland in 1952 a letter from Mr. Moore (Managing Director of ACL) enabled me to receive permission to photograph the games from very unusual places not ordinarily open to the amateur.

PSA has a film critique service, too, and a good one. You'll find it listed. The letter of introduction service always works with PSA, too, although many of our members report they don't often need it, finding the membership card an open sesame to many places. One member, traveling in Syria and armed with a letter from the President of PSA, found she didn't need it to get a police permit and a police guide, her membership card was all she needed.

What would PSA do to help me in a similar case. Just what will my position be in PSA?

While we feel your membership card is adequate, you could always get a letter from the Executive Secretary or the Chairman of the Motion Picture Division, or the President. As to your position, it will be whatever you make it. You can sit back and ask for services, or you can jump in and help provide services yourself, in your specialty of travel films. If you do, you will find out what we all have discovered, it is more fun and more satisfaction to help others, to give of yourself and your knowledge to help someone else up the trail. Also in our democratic system, you can volunteer to serve on an MPD committee or be elected to office. You can also go outside MPD into general PSA services. For example, your knowledge of travel would be of value on the Travel Committee, or as a Travel Aide. See page 56 of the *Journal* for the names of both activity leaders to volunteer.

From examining the copies of the Journal *I have received I see that it is more interested in still photography. I am interested only in movies and mainly in travel filming. This is a very narrow field but I don't see where I fit in.*

The Editor denies your charge that the *Journal* is interested only in still photography! The *Journal* is interested in *photography*. You can no more lump all still activity under one head than you can movies. Your interest is travel films, but how about those who make dramatic films, and documentaries, family record, nature, stereo, animation and all the other facets of the movie world? And in stills, the six PSA Divisions only break down the interest slightly. There are many subdivisions in each Division. You

(See Diffuser, page 53)

INDEX TO NEWS AND DEPARTMENTS

The President Reports	2	Conventions	10	New Members	45
The Diffuser	3	Recorded Lectures	14	New Products	48
Eastern Zone News	4	Camera Clubs	14	Cinema Clinic	52
Central Zone News	6	PSA News	16	Exhibitions & Competitions	55
Western Zone News	8	Trading Post	17	PSA Services Directory	56

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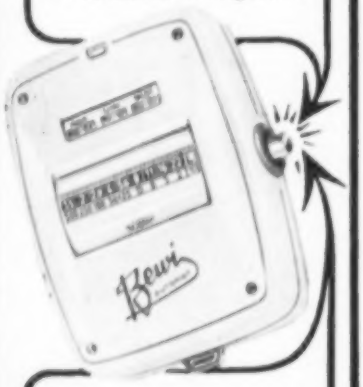

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PSA-LIFE Contest

From the pages of the P-J Bulletin comes the news that the FIRST entry in the PSA-Life photo essay contest is from a girl. She's Rosemary L. Hoover, Salisbury, Md. This makes a "first" from the Eastern Zone. How about one of the members from the Eastern Zone walking off with that first prize?

Speaking of the P-J Bulletin. Everyone in the Metropolitan New York area who reads the N. Y. World Telegram & Sun is talking about the wonderful job Hale Williamson, Fairlawn, N. J. Editor of the PJ Bulletin, has been doing with the daily camera column "Your Camera" in this popular evening newspaper.

When Maurice H. Louis, APSA, Editor of PSA Camera Club Bulletin spoke to the IBM Photo Forum, Endicott, N. Y., an active PSA club recently, Rev. Boyd A. Little, APSA, journeyed down from Homer to attend and visit with Maurice.

PSAer John A. Millard, M. Photog. Watertown, N. Y. has been elected president of the Prof. Photo. Society of New York.

Adolph Fassbender, Hon. FPSA, will be the featured speaker at the 50th anniversary convention of the Prof. Photog. of N. Y. being held in Albany.

Gerda Peterich, APSA, Rochester, recently lectured before the P.P.A. on the problems of presenting action in a static medium.

John and Amy Walker, APSA, are again presenting color slide courses at the Central Branch, YMCA, Brooklyn. The course is in two parts, the first dealing mostly with helping color slide workers make better vacation pictures and the feature of the second part will be actual demonstrations in close-ups at John's Studio, 228 Livingston St., Bklyn.

We also hear that the Walkers will be conducting a two week color course beginning August 22 at John Doscher's Country School of Photography in Vermont.

PSAer Ralph A. Davis, Brooklyn, a teacher by profession also travels to the clubs in the Metropolitan area giving talks and demonstrations on the Bromoil process. He recently appeared before the Tripod C.C. In a letter to your editor Mr. Davis says he thoroughly enjoys giving these demonstrations and will gladly do so for any PSA club in the area, no charge, but expenses. Contact him at 327 E. 25th St.

Edward W. Hutchinson, APSA, won two prizes in the New York, New Haven & Hartford RR contest "Autumn Glory in New England." Mr. Hutchinson is also conducting a series of photo courses in his studio at Sharon, Conn.

A brand new series of six "How-to-do-it" lectures & demonstrations will be presented by the Boston CC, and will draw from over 75 years of accumulated experience and success of six recognized experts. The theme will feature how to get more fun from your color photography by photographing nature. The instructors will be, Harold E. Berry, Dr. Harold E. Edgerton, FPSA, Torrey Jackson, Henry B. Kane, Dr. B. J. Kaston and Commander Jack Kenner, USN. The important dates are six consecutive Thursdays at 7:30 P.M. March 31 through May 5. The place—Boston C.C. 351-A Newberry St., Boston, Mass. A descriptive folder may be obtained from Miss Louise Thompson, 109 Peterborough St.

Photo Queen

Endicott C.C. (NY) selects a Photo Queen and Photo Princess from slides entered by the members in a special contest. The winners then reign over the Annual Dinner and also represent the club at the area contest. Perry Slocum's slide of Miss Debbie Mitchell won for Debbie the title of Queen and Woody Erbstoeszer's slide of Miss Carol Scott made her the Princess.

For many years the Belcherton Color C.C. (Mass) have featured an annual program dealing with the fundamentals of photography and have used the services of PSA, Kodak & Ansco each time. This year however they called on member Blake Jackson, Star Exhibitor, to lecture to them and Blake still has them saying what a swell job he did.

This reminds me of many club members who travel around from club to club judging and lecturing but have never appeared before their own clubs. A case of the grass being greener? (No, "*A prophet hath honor save . . .*—Ed.)

The Butler C.C. (Pa) will be the hosts to the Venango CC, The Academy of Science & Art, Photo Section, Pittsburgh, and the Natural Color CC at their Annual meeting and Banquet to be held April 14th. A feature of the meeting will be the showing of color and stereo slides by "TOPS" members of PSA.

Cine News

Almost eighty percent of the Amateur Movie Society of Bergen County (NJ) membership turned out to witness tape recorder demonstrations of the Tapesonic and Ampex recorders. At this same meeting MPD official Ernst Wildi paid a surprise visit and was given an opportunity to explain the advantages of being affiliated with PSA in general and the Motion Picture Division in particular. This active movie club makes good use of the services of the MPD-Library of Outstanding Films, the latest being Vincent Hunter, FPSA's "Northwest Empire."

The motion picture division of the Boston CC recently held a Motion Picture Sequence Competition with Dr. Nathaniel H. Pulling as Commentator. Dr. Pulling is the President of the Boston CC and was the winner of first place in the 1952-53 Color contest. His "Visual Lectures" are a new approach to color photography instruction. His knowledge of color values and his interest in people gave an added stimulus to his comments. A professionally produced movie was shown for comparison at the close of the program.

Speaking of Beantown, Egon Egone, ageless PSAer of Brookline, celebrating his 40th year as a photographer, who used 35mm

(See Eastern, page 50)

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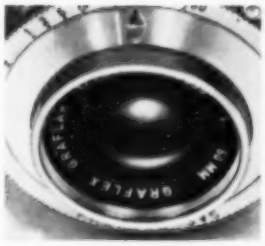

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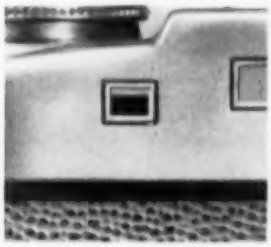

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Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

Lots of good news has come from the Lone Star State for this issue. S. D. Chambers, PSA DR for Texas writes that he now has eight Committeemen working for him but needs thirteen more to cover the state properly. The two newest members are H. A. Dyer of Amarillo and F. L. Swan of Fort Worth. S. D. has requested that he regularly receive the club bulletins from 25 different camera clubs in Texas. The names of some of these bulletins are of interest: "The Shutterbug Digest" from Texas A & M College CC, "The Clique" from Baytown CC, "Viewfinder" from Forth Worth, CC, San Antonio CC Bulletin, "Here's News" from the Magnolia CC of Beaumont, just plain "Bulletin" from Port Arthur CC and "Newsletter" from the Gulf States CCC. S. D. says he hopes eventually to obtain a copy of each Texas CC bulletin or monthly news letter. Those from Texas who read this column please take heed.

In February S. D. Chambers spent an afternoon and evening with the A & M College CC of College Station for a discussion of PSA activities and materials for use by CC's. He says the folks at A & M are loaded with enthusiasm for PSA. In the afternoon he met with members of the club for a discussion about PSA activities. The evening meeting was with Bob Cannon, an A & M student and Chairman of their Camera Club Committee, also Bill Martin, an A & M English Professor and program chairman for the club as well as their PSA representative. About five hours were spent in discussing PSA. S. D. was rewarded by being given a view of a PSA Finland show which the club had on hand for a coming program. He states that the A & M CC has a club set-up consisting of four darkrooms and a large washing and drying room, "a dream for any club." This fine setup is equipped with individual lockers and with a very strict set of rules for operation of the darkroom. Anyone with problems concerning the running of a club darkroom should contact these A & M boys for a copy of their rules.

Chambers tells about meeting a most interesting and unusual PSAer, Earl Mercer of Navasota, Texas. The following is quoted almost word for word: "Having corresponded with Earl about a PSA Committeeman's job and having to go through Navasota to make the trip to A & M College, I decided to stop and see Earl. I found a ball of amateur enthusiasm in a little old man of 68 years who likes to say he is 86. Earl, at this age, runs a photo finishing business and collects magazines as a hobby for the Veterans Administration Hospital in Temple, takes a big hand in Masonic work, belongs to four PSA Portfolios and annually shoots pictures of the Salt Grass Trail, the last weekend of January. The Salt Grass Trail is a long horseback ride from somewhere in his part of the state to Houston where the annual Fat Stock Show takes place. Roy Rogers rode in it this year. In less than 10 days from the time of the event, there was an 11 x 14 print of the occasion hanging on Earl Mercer's wall. Two days after I returned home, I received a roll of Tri-X film and a letter from Earl with a suggestion that I try it shooting at a rating of 800 Weston. He had already told me it works at this speed. There is no camera club in Navasota and not another PSAer lives closer than Bryan which is 25 miles away; but there is lots of excitement in experimenting and satisfaction in creating through the art of photography. That's Earl Mercer of Navasota, Texas."

The San Antonio CC bulletin indicates that their club is taking full advantage of the various PSA exhibitions. Shirley Hall's Figure Studies and M. M. Deadrick's wonderful pictures of Death Valley have been seen by the club. In January they had their annual White Elephant Sale with E. S. C. Coppock as auctioneer.

Magnolia CC of Beaumont, Texas, under the direction of their new President, Burton Holton has just completed organizing a color division which already seems to be more popular than the black and white section.

The Central Illinois Camera Clubs Association Courier, edited by Sewell Peaslee Wright, FPSA, says they have added another new camera club: Peoria Area Color Shooters. The President is Elmer Giese, Vice-president Harry Kraps, Secretary Marian L. Gilmore and Treasurer Delmar W. Gilmore. Mrs. Mary Blessing is the official representative to the governing board. PACS seems to be doing nicely. They were or-

(See Central, page 50)

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Western Zone News

Editor: A. H. Hilton
Route 1, Box 828, Porterville, Calif

FLASH!

The First Northwest Regional Convention, scheduled for April 23-24, has been postponed to June 18 and 19 according to an announcement by Clarence T. Arai, General Chairman.

Reasons given for the change in dates are conflict with work period of the Seattle International Exhibition and to provide more opportunity for those from out-of-state and Canada to plan to attend. The later date will also provide better shooting conditions for the visitors.

Headquarters for the Convention will be the Hotel New Washington and the meetings will be held in the spacious and beautiful Windsor Ballroom, starting at 10 A.M. on Saturday June 18. Lectures, panels and discussions are on the program. M. M. Phegley, APSA, Executive Vice-President of PSA will open the Convention and Floyd B. Evans, FPSA, top California artist will give the feature lecture in the pictorial section on "Desert Photography", illustrated with slides. Chao-Chen Yang, APSA, is arranging a strong program on color, photo-journalism and stereo. The Convention will close with a banquet.

An interesting story from Portland of a meeting recently marking the 60th anniversary of the Oregon Camera Club. Present at the meeting was Albert G. Myers, 84, the oldest member of the Club who joined in 1905 and served as director and president before being given a lifetime membership in 1925. Few if any can beat that.

Ellis Rhode of Berkeley tells us of the extensive plans of the Northern Camera Club Council for the Stern Grove Photo Day, May 22. This is to be a big event. Wish we had space to tell you more.

This month the Oakland CC is holding its First Oakland Stereo Exhibit. The closing date is 15th.

To illustrate creative photography as art, an exhibition was held recently in the Fine Arts Gallery, Balboa Park, San Diego, entitled "The Camera and the Artist." Heading the committee was Sam Weston and among the top exhibitors were the noted PSAers, Boris Dobro, FPSA, Fred Archer, Hon. FPSA, Lynn Fayman, APSA, Ernest Baldrick and Lillian Fayman.

Blanche H. Adams, APSA of the Phoenix Camera Club reports that Helen Manzer, FPSA, will give a program in Phoenix on her way to California this summer where she will conduct several courses in photography.

Leslie J. Mahoney, APSA, states he will soon have the Tops Invitational Show ready for bookings.

Agnes Holot had a TV show recently showing the work of several members of the Phoenix C.C. and is also helping a group of teen-age girls in photography.

Mattie C. Sanford of Salt Lake City tells us that this month Utah will hold its yearly Camera Carnival, an exhibition of the work of their best photographers. The Salt Lake Tribune and the various clubs are the sponsors.

Utah has a new Camera Club, the requisite for membership is that one belongs to PSA and will serve as a PSA committeeman.

The first duty is Utah's PSA business and second, nature photography, and the preservation of the petrographs and other remnants of an ancient civilization throughout the state. Two very noble deeds.

Your Western Ed. wishes to acknowledge receipt of a lovely Valentine from Heliotrope and Felix, both personal friends of Chlorophyllis. It was sent to us by Nature Nate.

Alfred Renfro (Nature Nate) gave an illustrated lecture to the El Camino of Los Angeles on Valentines Day.

R. F. J. Oelfinger of Redlands, Cal., reports that the Wind and Sun Council of Camera Clubs made their quarterly field trip to Imperial Valley, visiting Travertine Rocks, one of the natural wonders of Calif. It is near the Salton Sea. The Redlands CC was host. Dr. Roland Miller was Chairman of refreshments. The Wind and Sun CCC has a very nice Bulletin capably edited by Art Miller.

There are many very busy PSAers in the west and Harry A. Goldstein, Tucson, Ariz., is one of them. Harry is the Instructor of Photography at the Tucson High School and sponsors their camera club, The Badger Camera Clickers.

Their big event of the year just completed was the Photography Workshop, co-sponsored by Graflex, Inc., and the Tucson Daily Citizen.

Lewis-Clark Camera Club, composed of members from Lewiston, Idaho, and Clarkston, Wash., which lies just across the Snake River, is a small club, but very large in thoughts of our Veterans Hospitals. Elsie Valiquette, who handles this program, tells us that they collected 1216 slides in two weeks for their sponsored hospital at Walla Walla, Wash., and have pledged fifty or more per month.

Irma Louise Rudd sends us a story of the El Camino Real CC of Los Angeles. They are deep in work handling the 8th International Color Slide Exhibit. Charles J. Norona is Exhibition Chairman, Maurice Lank and Lee B. Kline are Co-Chairmen. The entire Exhibition will be shown in nearby towns. April 29 in Hollywood; May 2, Gendale; May 4, Pasadena; May 5, Rodondo Beach; May 7, Santa Barbara. All interested in photography in these cities will have an opportunity to see an International Exhibition.

The Forest Grove Camera Club held its first annual banquet, January 12 at the Forest Hills Country Club. Dr. Wm. Allen Pollock, retiring president introduced the incoming officers for 1955. Dr. Joseph C. Chamberlin, new president, announced an expanded program for the coming year. Including a revival of activities in black and white photography and the inauguration of movies and stereo.

The banquet speaker was Dr. Merle W. Moore, well known color photographer of Portland, Ore., and a member of PSA, who discussed the development of color photography.

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Canadiana

Editor: Rex Frost, EFPSA
47 Bloor St., W., Toronto

Oldest and Toughest

No photographic organization in all North and South America has been running International monochrome Salons as continuously as The Toronto Camera Club. Way back in the "gay nineties" they started. Mid-March of this A.D., 1955, they hung up the 63rd consecutive tab. You have to look across the seas to London, England, and to a couple of European cities to discover any longer period of photo showmanship. No Camera Club, or combination of Camera Clubs in any city of the Americas is, salon-wise, within shooting distance of its 63rd International.

As the Toronto Camera Club Salon gets older, it gets tougher than ever to make. What's more, experience shows that, in getting acceptances, the Torontonian "is not without honour save in his home town." It may be purely co-incidental, but usually the local lens and shutter folk get a liberal dose of the thumbs-down treatment. At least this shows there is no localized favoritism, such as is known to exist in some places.

This year Toronto had an "all-Doctor" panel, Dr. Juris Benjamin of Toronto, Dr. Gordon White of Port Colborne, Ont., and Dr. Robert Edgerton of Rochester, N. Y. They surely cut deep with the scalpels. Only 214 prints survived the operation out of 1199 laid on the easel. This acceptance rate of 17.8 per cent is one of the lowest on the continent. But it was in keeping with Toronto's reputation for taking only the top-notchers.

The total entry was some three hundred prints more than last year. This refutes the allegation often heard that, in a growing age of color cameradom, the black and white medium is slipping down hill. Perhaps the incentives had something to do with the larger entry.

For many years, The Toronto Camera Club has not used salon entry incentives. This year three medals were offered. All went across the line. Rochester's Arthur Underwood; Redondo Beach, California's Florence M. Harrison; and New York's Wellington Lee picked them off with a trio of prints, titles of which read in succession like a short story. "Si-si-sighting"—"The Shape of Things to Come"—"Manhattan Sunset."

Best Canadian showing was by J. W. Galloway of Edmonton, Alta., who registered with a brace of honour prints.

Relatively Young and Easier

By comparison with the monochrome Salon, The Toronto Camera Club's 11th international color slide exhibition was more generous in overall acceptances. In part this was accounted for by the very much larger than usual entry, which exceeded the two thousand mark, and came from as far as Finland, New Zealand, Hong Kong, Greece and Alaska.

Leslie Tucker of Willowdale, Ont. won one of the three medals. Dr. E. H. Craigie and Cliff Pugh, both of Toronto, were the only Canadians to win honorable mentions.

Winnipeg Comes Back

The Manitoba Camera Club has announced that it will hold an all-Canadian exhibit of pictorial photography in the Art Gallery, Winnipeg auditorium, May 20th to June 4th of this year. Entry forms may be obtained by writing the Club, c/o Strains, Ltd., 318 Smith St., Winnipeg.

For several years past, Camera Clubs in many cities and towns across Canada have found the exhibition going tough indeed. Result, in many cases, has been that they have given up the struggle. This is true both of exclusively Canadian shows and international exhibits. It's a sad but true commentary that Canadians have not given adequate support to their own medium size and smaller town shows.

Surely in a country whose growing population, business activity and international prestige are jumping by leaps and bounds, it should not be necessary to discontinue monochrome salons because of lack of support by our own Canadian photographers. Yet this has been necessitated largely for that reason. There should be an international salon yearly in every major city and town in this broad land, including the national capital.

It seems up to PSA'ers to lend their support to camera clubs anywhere in the country who launch into the hard work project and financial gamble of a major salon venture. Let's definitely give the Winnipeg show a hoist.

Seattle North Western Regional

More than a year ago, PSA's Associate Director for Western Canada, Jim McVie was in correspondence with the powers that be in the hope of being able to arrange a western regional on Canadian soil. Idea was to make it a joint Canada-U. S. get together.

As matters turned out from a prospective attendance and program standpoint, the more feasible plan developed of holding the rendezvous in Seattle, Wash.

So Seattle it will be . . . the dates Saturday and Sunday June 18th and 19th. Clarence Arai, 316 Maynard Ave., Seattle, is general secretary.

Joe Bricker of Vancouver and Jim McVie of Victoria are slated for parts in the pictorial program, and it is hoped that as many Canadians as possible will make an effort to get to the Seattle Regional.

To those of you who have not yet attended a Regional or National PSA Convention, this Canadian Zone Director can certainly assure you from his own personal knowledge that it is a thrilling and rewarding, as well as a heart-warming experience.

Toronto C. C.

Cliff Pugh, Toronto C.C. Program Chairman, has mailed a ten point questionnaire to every member regarding the past season's programs. Example: Do you rate the programs good, fair, poor? What features did you particularly like? What features would you like cancelled or altered? Is the ratio between color and monochrome programs about right? What are some topics you would like for the coming season? Name some persons who could give us a good evening. Etc. . . . etc. . . . etc.

(See Canadiana, p. 50)

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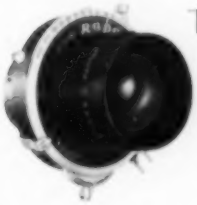

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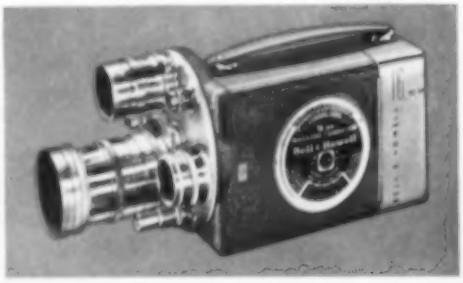

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NLP Announces Nature Color Tour for October

The growing interest in nature and garden color photography has prompted the National Lecture Program to sponsor its first tour on these intriguing subjects.

Leonard A. Thurston, APSA, a member of Nature Division's Executive Committee and vice president of the Detroit Photographic Guild, has been selected to pioneer this venture.

The tour will begin in Boston, Mass., on October 10, following the PSA Convention, and will continue for one month. Because of its short duration, only clubs in the following states will be covered: Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, District of Columbia, Ohio, Indiana, Illinois, Missouri, Iowa, Wisconsin, and clubs bordering on these.

All NLP offerings strive for as great individual and club appeal as possible. Thurston's program, "Planned Action for Making Nature Slides," is no exception. From its title one might expect it to be a highly specialized and technical lecture, but this is not the case. It is aimed at all levels of proficiency and will be of interest and benefit to exhibitors and non-exhibitors, alike.

This cleverly contrived program revolves around the word ACTION. Thurston explains in detail how A stands for accent of light, C for contrast, T for tone, I for interest, O for order in the background and N for natural.

After discussing equipment, technique and artificial light, a thirty minute slide show is projected which reveals the results possible from "planned action."

For those interested in making and editing their own slides into a story-telling travelogue, Thurston projects a ten minute show accompanied by tape recorded music.

A question and answer period rings down the curtain on a two hour program which can be made the highlight of your club year.

We can think of no better qualified PSAer than Len Thurston to blaze the trail for this NLP effort. Born in Lindsay, Ontario, Canada, he graduated from Queens College and moved to Detroit in 1928. He is married and is engaged in the wholesale twine and rope business.

One of the wheel-horses of the Detroit Guild, Thurston is active in teaching, and lecturing. He organized their color school and has been chairman of their national membership committee for four years.

Thurston's salon record has made him a Three Star Exhibitor in both color and nature. He is currently serving as director of ND's print contest for individuals and as chairman of the CD program committee of the 1955 PSA Convention.

In 1953, Thurston was honored by receiving an Associateship from the Society and is the recipient of CD's Merit Award Medal.

While October seems a long way off, it is necessary to begin solicitation of bookings at this time. It is impossible to obtain decisions from many clubs during the summer months and there will not be enough time left in the Fall to arrange a schedule then.

The fee for this unusual program is $50, which includes all expenses of the speaker. Formal announcement is being sent to all PSA-affiliated clubs. If your club is interested in hearing this program or desires further details, program chairmen should contact NLP Chairman Maurice H. Louis, APSA, as soon as possible. His address is: 333 West 56 St., New York 19, N. Y.

PSA Tape Exchange

A movement within PSA is getting underway whereby PSA'ers who own tape recorders can talk to one another via tape and exchange ideas on picture making and other photographic problems.

Persons in each of the divisions who own tape recorders and who would like to exchange tapes with other members of the same Division are invited to make their wants known.

Drop a card to George Cushman, 532 Pine Avenue, Long Beach 12, California, for full particulars if you are interested. Or, better yet, send him a short tape telling him of your special interest in photography and he will put you in touch with another PSA tape friend also interested in swapping tapes who has the same problems or interests.

On June 1 Cushman will send a list to all PSA members who indicate an interest in this tape exchanging activity, indicating their Division affiliations, special interests, etc.

Members thus listed may feel free to swap tapes with others on the list.

Several PSA members are already exchanging photographic experiences via tape. Ray Miess, APSA, veteran Milwaukee Pictorialist has been exchanging tapes of this sort with PSA member Jose Turu in Mexico City and also with a new PSA member in South Africa. Thus, American shores are no limitations to tape exchanges.

Drop Cushman a card now, if you'd like to exchange tapes, or better yet, record your request and mail it to him, giving your make of recorder and the speed at which you prefer to record.

There is no cost or obligation in any way. Just another way for PSA members to get more out of their interest in photography.

A physicist has proved mathematically that it is impossible to achieve the right exposure with any of the exposure meters made today, but that the tables packed with film are more nearly correct. We'll agree that the tables are good and reliable, but the other conclusion reminds us of the mathematician who proved that the wing loading of a honey bee was so excessive that it couldn't possibly fly. Won't one of our ND members please inform the bees?

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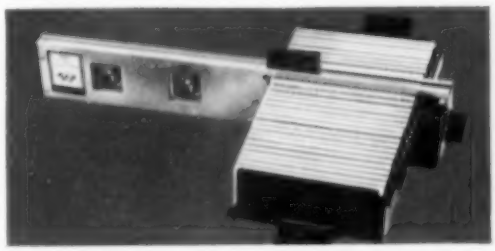

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No. 17. Filters, Facts and Fun, by A. C. Shelton.

No. 16. Pictorial Photography from the Chinese Viewpoint, by Francis Wu, Hon. PSA, FPSA.

No. 15. "Let's Look Over Their Shoulders," by H. Lee Gibson, FPSA and Lou Quitt, APSA, a nature subject.

No. 14. Lighting Glass in Photography, by June Nelson.

No. 13. Birds In Color, by Warren H. Savary, APSA.

No. 12. The Language of Pictures, by P. H. Oelman, FPSA.

No. 11. Prints I'd Never Send To A Salon, by George R. Hoxie, APSA.

No. 10. Elements of Color Composition, by Bernard G. Silberstein, FPSA.

No. 9. My Camera In Search Of A Subject, by Fred Archer, Hon. FPSA.

No. 8. Let's Take Nature Pictures, by Ruth Sage, APSA.

No. 7. Abstractions, by Sewell Peaslee Wright, APSA.

No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPCA.

No. 5. New Prints for Old by Barbara Green, FPSA.

No. 4. Still Life by Anne Pilger Dewey, Hon. PSA, APSA.

No. 3. Outdoor Photography by D. Ward Pease, FPSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie, APSA.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hadenvall, FPSA.

A deposit of $25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is $5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

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922 Ryan St.,
Lake Charles, La.

This is the time of the year when the average club needs something "extra special" to put a little pep into its meetings. And right there is where the Recorded Lectures Program comes to the aid of ye olde programme chairman with a show which is GUARANTEED to bust those doldrums into fragments of enthusiasm!

We wouldn't be rambling on like this if it weren't that almost every mail brings another letter asking what the program is all about! Not that we mind getting the letters . . . fact is, we enjoy corresponding with snap-shooters all over the nation (and a few foreign countries too!) But the horrible thought occurs to us that if there are so many who want more info, and who go to the trouble to write us, how many additional ones are there who never get around to that letter of query?

So here, in a nutshell, is what the RL Programs are all about. First, we're all pretty well agreed that the average club can't afford to plunk down fifty or seventy-five bucks plus expenses for a capable speaker . . . at least not more than once or twice a year. Therefore, the real wheels in PSA figured out that if 2x2 slides could be made of the demonstration pictures of the lecturers, and if the voices of these prominent people could be put on tape, the tape and slides could be made available to clubs *everywhere* at a nominal fee.

And that's what it's all about!

Instead of upwards of a hundred dollars, you get everything for five bucks (plus postage). And another wonderful thing is that YOU schedule the show to meet your club's convenience, not that of a speaker!

Each lecture (and there are *fifteen* of them!) consists of an hour long tape and between 50 and 100 slides. Any standard 3¾" tape recorder will handle the tapes, any 2x2 slide projector the slides. And the slides of most of the shows are in brilliant color!

There are subjects to suit the tastes of every club. Some of the shows are "how-to-do-it" lectures. Others permit you to just lean back and *enjoy* wonderful photographs for a full hour. There are programs on nature photography, on pictorial and abstraction subjects, on composition and on darkroom techniques. And we can honestly say that the hypo-widows will enjoy any of the programs, even if they know and (normally) care nothing about photography!

Along about this time the cynic is about to pop up with a snide remark wanting to know what the catch is in this Paradise For Program Chairman. And we gotta admit that there IS a catch! These shows are so doggone popular that even though libraries have been established at several points throughout the United States, with a complete set of shows in each, we still have a great deal of difficulty in meeting the demand. So, you have to schedule your show several weeks in advance. And it's generally advisable to give your librarian two or three choices when arranging for bookings so that he can provide something for your date. (Some shows are booked solid for as much as six months in advance right now!)

A complete list of titles appears in our box on this same page. Those of you who have never used the services before should write me or Fred Kuehl to learn the name of your nearest librarian. Or, if you want more specific details on any show or procedures, a line to either of us will produce quick results.

But regardless of the action you take . . . just be sure you take *some!*

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

This month your correspondent is going to step down from the rostrum and yield his place to someone who has something very interesting to say anent camera clubs and their place in the scheme of things.

The gentleman whom we are about to quote at length is the editor of "The Squeegee", monthly bulletin of the Inwood (N. Y.) CC. What his name is, deponent knoweth not, his permission to quote him being signed simply and modestly, "The Editor."

Without further comment then, here he is:

"In the present welter of confusion about trends and directions in photography, the camera club has been one of the most flagellated whipping boys. This is because the camera club—so it is said—has not kept pace with the forward movement in photography; it is anachronistic because run by old fuddy-duddies who were trained in the romanticist school of the '90s. This is not the entire indictment, but it will suffice for the moment to illustrate the disdain in which camera clubs are held by those who know best.

"It is of course true—and so apparent—that photography has made long strides forward since flash powder days. Technical improvements in the camera itself, increasing the scope of the medium, have combined with and helped to make possible a vast expansion in the *use* of photography as a medium of communication, education and selling.

"But it should be equally apparent that these latter uses are professional uses. It should also be clear that camera clubs are hardly capable of expanding their activities to include these fields, even if it were demanded by the activities of their memberships—which it isn't!

"Camera clubs exist for the hobbyist—the man or woman who takes pictures for the sheer pleasure of it. They do not function to train professionals. They seek only to help the amateur to understand the mechanics and technics of photography, the better to enjoy the fun of it. They endeavor to instill a desire for betterment in the taking and making of pictures the amateur wants to take—*not* what he may be

Color Division Awards of Merit

★★★★

64 different slides—Total 320

G. Lewis Johnson

★★★

32 different slides—Total 160

Smith MacMullin

★★

16 different slides—Total 30

Arnold S. Askin — Edward W. Hutchinson
James P. Butler — Mrs. Estelle Marker

★

6 different slides—Total 30

F. Thrall Brewer — Robert C. Nyquist
John E. Davisson — William M. Roscup
Edwin H. Hess — E. Lorraine Skidmore
Wilfred Kimber — Mrs. Irene Sweet

called on to make for commercial purposes or to please a client. They do *not* place a pair of blinders over each member's eyes so that he may thus be rendered oblivious of the world about him.

"It is obvious that it is not the function of the camera club to teach the various professional divisions of photography. It should be equally obvious that if club competitions were to embrace *all* types of photography, bedlam would result. Consequently, and as a matter of course, these clubs have limited themselves to those forms of the art which amateurs delight in pursuing.

"This is not to concede that amateur club photography is not being influenced by the world around it. Nor is it to admit that amateur club photography is decadent and moribund, nor that it fails to portray and reflect life. We take exception to the opinions of those who criticize club photography because each and every picture is not earth-shaking, revealing, expository, meaningful, provocative, portentous, or what have you.

"As the amateur club member grows—in comprehending the breadth and limits of his media as well as in cosmic experience—he may endeavor to impart greater content and depth to at least some of his pictures. This does not mean that he must eschew form or beauty; it does not pre-suppose sloppiness, fuzziness or carelessness. It does not imply that the alpha and omega of photography lie in a reversion to right-angle viewfinders to capture 'decisive moments' unbeknownst—or that old fashioned 'candid' photography becomes transmuted into 'modernism' because done with natural light and Promicrol.

"Intelligent club members are keenly aware of what is going on in photography. They are not cloistered souls living apart from this atomic age, even if photography is their 'escape'. Within the limitations which must necessarily inhere, camera clubs are making signal contributions to the advancement of *good* photography, despite the slurs of those who seem to misinterpret their function and purpose."

All clubs, color, cine, stereo, etc., should send their news to their Zone Editor. Zones are same as time zones, Eastern, E.S.T.; Central, C.S.T.; Western, M. & P.S.T. Canada, all provinces. See Zone News pages for Editor's name and address. Get news to him by 15th for second following month.

PSA Membership Accessories

PSA-ZIPPO LIGHTER

A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

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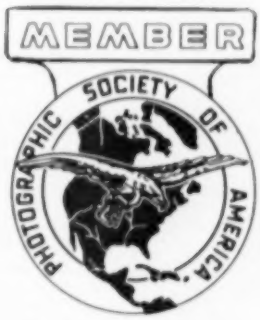
$4.75

Sterling silver $18.50

NEW DECALCOMANIA

Gold, blue and white



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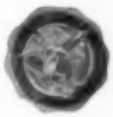
PIN FOR WOMEN—SAFETY TYPE



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PHOTOGRAPHIC SOCIETY of AMERICA

2005 Walnut St., Philadelphia 3, Pa.

1955 Cinema Competition Announced; Winners To Be Screened At Boston Convention In October

The 1955 PSA International Cinema Competition is being announced by Ernst Wildi, MPIP's Contest Committee Chairman. Open to movie makers all over the world, for both 8mm and 16mm films, sound or silent, any film is eligible except those entered in previous PSA or ACL competitions. Judging will be held in New York City under rules to be published in the May issue of the Journal.

The PSA Gold Medal will be awarded for outstanding cinematography, the Harris B. Tuttle Trophy for the best story-telling family film and the Dick Bird Trophy for the best nature film. The Ten Best films will all receive PSA Award leaders and certificates.

Films may be entered by clubs or individuals but only one trophy will be awarded each film. The contest secretary is Mrs. E. Louise Guerich, 650 E. 231 St., New York 66, N. Y. Address to which entries are to be sent will be given in the May Journal.

South of the Border—

Increasing the news coverage of the PSA Journal, we now move south of the Border, down Mexico way, and to points south of there. Our Editor for Spanish America will be a prominent member of the Club Fotografica de Mexico, Ing. Jose Lorenzo Zakany, Venustiano Carranza 69, Mexico, D.F. Members from the other countries south of the U. S. border may send their news to Sr. Zakany who will translate into English if necessary and forward it to the Journal. Your news should be in his hands by the 15th of the month. Typed copy is preferred, double-spaced and written on one side of the paper only.

Tour

On Feb. 20, CFM organized a photographic tour to visit the beautiful snow-capped volcanoes bordering the Valley of Mexico, Ixtaciluatl and Popocatepetl, where the scenery is ideal for pictures. These tours are usually held the third Sunday of each month and PSA members visiting Mexico are urged to join with us and also to visit our spacious clubrooms at San Juan de Letran 80, in the downtown part of Mexico City.

Distinguished Visitor

V. E. Shimanski after seeing a collection of slides on Mexico taken by Angel de Moya, FPSA, decided to visit Mexico and get his own. He was greeted at the CFM and entertained by the members including Sr. de Moya and his wife, Mario Sabate and his wife and others. After a few days in Mexico City Shimmy headed for Acapulco by way of Cuernavaca, returning by way of Iztapan de la Sal and Guadalajara.

Honored

The third Mexican to be honored by PSA, Sr. Jose Turu Carol, was awarded his APSA at the Chicago Convention. The Mexican delegation were delighted by everything about the Convention and a much larger group is expected to attend the Boston meeting in October.

TRAVEL

Eugenia Buxton, FPSA
601 S. Belvedere Blvd.
Memphis 4, Tenn.

By Irma Louise Rubb

Two months ago this column concerned gimmicks and gadgets of interest principally to the print maker, but print makers have no exclusive corner on ingenuity. The 35mm color shooter comes up with as many tricks in the use of equipment and the care of film as the B & W shooter.

The cellophane bag has long been used to cover the camera when traveling in dusty country, but don't be like the fellow who was extremely careful about wrapping his camera and then went off and left it on a sand dune in Monument Valley. Happy ending is that it was there when he returned, and protected from the sand, too. Another use of the bag is to cover the camera in rainy weather as well, especially when it is being carried on the tripod.

People of many lenses often wear the camera around their necks and use a lens cap over the opening in the box which receives the lens; then it is ready to mount whichever lens is chosen for a specific picture without taking off the previous lens. Others wear the camera with the lens they think most likely to be appropriate, and use a plastic jar cover over the lens and sunshade for protection from dust. Some use a filter almost permanently, either a skylite or a type A conversion filter, which protects the lens from dust, moisture, and accidental finger marks. Some wear their cameras in a leather case so that it may be closed when not shooting, while others forego the case covering of the box in favor of carrying lens shade or longer focal length lenses mounted — you pays your money and you takes your choice!

Because color slides are more often shown to one's friends and used in travelogues in sequence, it becomes necessary to know accurately where the picture was made and the pertinent facts concerning the subject. Only the superman could accomplish this from memory months after the exposures were made. Various methods of recording have been devised. Before a trip one photographer we know takes the 35mm cans out of the boxes and puts a numbered sticker on the top of each can. The film is used and returned to the same can. The same number is placed on the return label of the mailer bag in a spot that will remain visible after being prepared for the return mail. From that point on a notebook becomes a necessity. A small pocket spiral notebook works quite well. At the top of the page place the number of the roll of film, either one, two, or three, or A, B, or C, as the photographer may wish. Down the page number from one to thirty-six, or to twenty if it is a small roll of film. After each number write the subject of that frame on the roll of film. Some are able to do this at the time of exposing the film while others depend on their memory somewhat more and make the notations at the end of the day. Since the mounts carry a consecutive series of numbers for each roll of film, barring any accidents in the processing lab, the slides will follow the same consecutive order as your record even if the exact numbers do not correspond. If, as quite often happens, the photographer forgets to enter an exposure, the consecutive order and the knowledge of what was before and after that particular picture will enable him to identify the unrecorded picture. This writer starts the picture record at the end of the book, working toward the front, and writes an account of the trip at the beginning of the book, working toward the end. This record often facilitates the identification of pictures. Of course the sequel to this, and the most tedious sort of work, is the labeling of the slides after they come from the processor. This writer writes the title or subject across the top of the cardboard mount as it is ready for projection, leaving space in the upper right hand corner for a catalogue number.

In addition to the subject record, those who are interested in comparing relative exposures on similar subjects may add the exposure record to the subject record. It is often quite useful if one is going to make a second trial of shooting some unusual situations, such as night shots, indoor scenes, time exposures, fireworks, neon signs, theater and other entertainments, and a great variety of subjects. At no time will you need such records more than when you are away from home, on a trip, and you have one opportunity to take a picture of a subject you very much want to bring home.

The keeping of a record notebook may sound like more effort than you have time for when you are busy getting a good picture, but you may be assured that the entry in the notebook can become as automatic as the progressing of the film in your camera.

It is hoped that some of these ideas may be of use to the traveler the next time he prepares to leave home, whether it be for a long or a short trip, at home or abroad.

Nominee

M. M. Phegley of Glendale, Calif., Executive Vice-President of PSA and nominee for the presidency for term starting October 1955 to October 1957. He was formerly Western Zone Director.

Governor Proclaims Photography Week Oct. 2-8

Governor Christian A. Herter signs a proclamation designating October 2-8 as "Photography Week In Massachusetts", honoring the 23rd annual convention of PSA to be held in Boston. Participating (l to r): Nathan H. Pulling; Mrs. Gisella Ellis, APSA, Convention Hostess; R. B. Graham; Gov. Herter; P. S. Kechician, Pres. New England MPFDA; Ralph Harris, Jr., Vice-Pres. of MPFDA; D. L. Gibbs, State Representative; Allen Stimson, FPSA, Convention General Chairman.

A Proclamation

Photography Week in Massachusetts

Color Lecture Dates Set

The second PSA-sponsored tour by Henry C. Miner, Jr., ARPS, of Riverside, Conn., with his color lecture "From Color Snap To Salon Slide", is almost completely booked as we go to press. The following dates are announced as confirmed:

April 13—West Essex Camera Club
Caldwell, N. J.
April 14—Business Camera Clubs Assn.
New York, N. Y.
May 2—Middletown Color Slide Club
Middletown, N. Y.
May 3—Marian Camera Club
Marywood College, Scranton, Pa.
May 4—Palmerton Camera Club
Palmerton, Pa.
May 5—Cynabrook Camera Club
Bound Brook, N. J.
May 8—State College Color Slide Club
State College, Pa.
May 10—Charleston Camera Club
Charleston, W. Va.
May 12—Richmond Camera Club
Richmond, Va.
May 17—The Choate Camera Club
Wallingford, Conn.
May 18—Springfield Photographic Society
Springfield, Mass.
May 19—Worcester Camera Club
Worcester, Mass.
May 24—Elmira Camera Club
Elmira, N. Y.
May 26—Utica Camera Club
Utica, N. Y.
May 30—Montreal Camera Club
Montreal, Canada
June 1—Albany Camera Club
Albany, N. Y.

Miner will again make his tour by auto, taking pictures (weather and scenery permitting) as he goes.

British Photo Fair

Britain's first photographic fair since the end of the war is to be held at the New Horticultural Hall, London, from May 16 to 21. Over 60 firms will be exhibiting.

No changes, really

Reported changes in the ownership of David White Co., makers of the Realist camera will have little effect at the consumer level since the changes do not affect management. Control has now been centered in a midwestern group and the company plans to introduce several new products in both the camera and instrument fields.

Diamond Anniversary

Professional photographers will celebrate the 75th anniversary of the founding of their organization, the Photographers' Association of America, at its Convention and Trade Show in Chicago Aug. 15 through 19. Special events are planned for the celebration in addition to the usual exhibitions, meetings and trade exhibits.

Last Call!

Entries in the Industrial Editors Awards competition sponsored by PSA must be sent to PSA, 30 E. 60th St., New York 22 by April 30, 1955. There is no entry fee and there are four classes of competition, based on circulation, etc.

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (April 25th will appear in June.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn.

SWAP—Stereo color slides 35mm. Send me your tired slides and I'll swap for mine from all over the world. For even swap add two bits, or I'll send one less to pay postage. Leonard S. White, P. W. Tel. Dept., Navy #138, FPO, New York.

SELL—B&H #179 Cordomatic Sound Projector, 50 ft. additional cord, 2 lenses, mike. Also Craig Senior Editor, Grieshold spliceers, mitten letters, title easel, etc. All guaranteed good as new. Also 20,000 feet original 16mm Kodachrome movies, various subjects. Big Bargain for ardent amateur. Ralph E. Gray, FPSA, 546 17th Ave. South, St. Petersburg 5, Fla. 2/3

FOR SALE—4x5 RB Auto Graflex with 10" E.K. f.4.5 lens; filters B.A.85, 85B, lens shade. Drop curtain synch; 21 inch bellows. Sole leather carrying case. All A.1. F. E. Westlake, 1326 47th Ave. North, St. Petersburg 4, Fla. 2/3

WANTED—Holmes stereoscope, reasonable. John Walters, Jr., 2624 Rushland Drive., Dayton 9, Ohio. 2/3

WANTED—Used 16mm sound print "Adventures of Tom Sawyer" and "The Under Pup" or other Gloria Jean sound film. Lt. Col. Harry J. Jenkins, % Civil Defense Agency, 100 E. Capitol Ave., Jefferson City, Mo. 2/3

FOR SALE—TDC Vivid stereo projector, 500 watt. Takes glass or cardboard stereo or 2x2 mounts. Matched 5 inch f.3.5 lenses, blower cooled. Includes slide changer, case and five pairs glasses. Mrs. Mary Stout, 929 Myrtle Ave., Willard Heights, Willard, Ohio. 2/3

WANTED—Sangaree 3-D movie shots on Viewmaster reels used for lobby displays of film Sangaree. Wendell W. Russell, 3401 N. 3rd St., Harrisburg, Penna.

SELL OR TRADE—Contax I, f.2.8 Tessar, eveready case, extra plate back, focusing screen, 7 film/plate holders all in very fine condition. Frank J. Gill, 106 Lincoln St., Oil City, Pa.

WANTED—Complete set of six issues of English edition of Leica Fotographie for the year 1952. Also Nos. 1 & 2 of 1953. Will pay $2 per copy. W. Laurie Smith, Jr., Phaneuf St., Middleton, Mass. 2/3

SELL OR SWAP—4x5 Crown Graphic, Kalart RF, f.4.7 coated Ektar, X sync, Graflex flashgun and solenoid, 7" reflector, FPA. Sell $100.00. Want Super Ikonta B, MX. Or make offer. Graphic in perfect condition. Dr. A. W. Biber, 232 E. Main St., Spartanburg, S. C. 2/4

FOR SALE—Twenty seven issues of magazine Leica Photography, from issue of Dec. 1937 to Fall, 1954. Will sell the lot for $7.00. Dr. L. J. Ginsburg, 1755 W. Century Blvd., Los Angeles 47, Calif. 2/4

FOR SALE—Hershey Sunlite II speedlight complete with battery pack, bracket and shutter cable. Excellent condition, but needs new dry cell batteries. $40, or with AC unit in addition, $48. Elliot C. French, 1309 Washington St., Canton, Mass. 2/4

WANTED—Double-faced Ranger for developing 16mm film in original model "FR Special" tank. Art Kiess, 1628 Via Del Mar, Schenectady 9, N. Y.

MEET THE NEW IDEA IN FINE MINIATURE CAMERAS . . .

The Kodak Retina IIIc

Here's a new system of photography . . . a new camera, latest in a distinguished series . . . and a brilliant system of supplementary aids.

Nestle the new Retina IIIc in your hands. Feel its balance, note the exquisite craftsmanship. Study the features—

The photocell exposure meter covers films from 5 to 320 ASA, and is built in. So is the self-timer of the 1-to-1/500-second shutter. So is the universal rear cell for all three lenses—the 50mm *f*/2, the 80mm *f*/4, and the 35mm *f*/5.6.

Meter, shutter, and diaphragm are all calibrated for the new "light value" system, with a shutter-diaphragm interlock that lets you pick any correct exposure combination by a simple twist of the wrist. Range- and viewfinder are combined. The rangefinder couples automatically to the focusing of your *f*/2 lens, and the readings are readily transferable to the 35mm and 80mm lens scales. Built-in flash synch covers F, M, and X sources.

One flick of a thumb lever advances the film, sets the shutter, and counts the exposure, with the camera still at your eye. The whole beautiful 5-inch handful weighs only about 24 ounces. And accessories round it out into a versatile photographic system.

These, briefly, are a few highlights of the new Kodak Retina IIIc Camera. But no briefing can do justice to this remarkable instrument. So, as concisely as we can manage, here are the full particulars:

Unique lens system

The Retina IIIc is built around an ingenious new lens system. This system gives you the advantages of high-quality interchangeable lenses, in a choice of focal lengths, without making you pay the full price for such lenses. It gives you the special advantages of a between-the-lens shutter (such as easy flash synch with F, M, and X sources, and no linear distortion in fast-moving subjects).

Key to the Retina lens system is a three-element universal rear cell, accurately computed to team up with three interchangeable front components—a high speed normal-focus Retina-Xenon C, 50mm *f*/2; a wide-angle Retina-Curtar component, 35mm *f*/5.6; and a Retina-Longar component, 80mm *f*/4, for portraits and semi-telephoto work. The rear cell is permanently mounted inside the camera, behind the shutter and diaphragm. The front components attach and detach swiftly by means of bayonet fittings.

Obviously, since only the "front end" is interchanged, it is possible to build higher quality into this lens system without a corresponding increase in cost for each focal length.

Rugged new focusing mount

The focusing mount is a retractable solid metal block supporting the lens-and-shutter combination and the focusing helix. It extends automatically as you open the camera and locks into absolutely rigid picture-taking position by a 6-point suspension. This provides a rock-steady support for the lens. Baffles inside the block prevent internal light reflections. A safety lock reminds you to set the focus at "inf" before closing the camera.

Built-in exposure meter

The built-in exposure meter has an extremely sensitive, sturdy, shock-proof photocell, moisture-sealed to give you long, accurate service. It's calibrated from 5 to 320 ASA and 9 to 27 DIN. Meter reads high- and low-level reflected light; and, with a mask supplied with the camera, lets you read high- and low-level incident light. Readings are in light-value numbers from 2 to 18 for shutter speeds from 1 to 1/500 second.

There are no computations to make. Just read the light-value number on the light meter, and set the same light value on the shutter. Then, any change you make in shutter speed is automatically compensated for by a change in diaphragm setting to give a constant exposure. Or, change the diaphragm setting and the shutter speed will automatically compensate. All scales are top reading and have click stops.

New shutter design

The Synchro Compur Shutter is entirely new in design, automatically cocks when you advance the film. It has 10 speeds from 1 to 1/500 second, plus "B." The built-in self-timer has approximately 10 seconds delay. The shutter is synchronized for Type F bulbs from 1 to 1/125 second; for Type M bulbs and electronic flash at all speeds, including 1/500. You'll find the plunger-type shutter release is exceptionally smooth.

Improved ranging and viewing

The superimposed-image type rangefinder is combined with the viewfinder. The superimposed image is a small diamond with the extra brilliance you need for focusing under low light conditions. The standard 50mm lens is coupled to the rangefinder, focuses from 2½ feet to infinity, has a depth-of-field scale for all

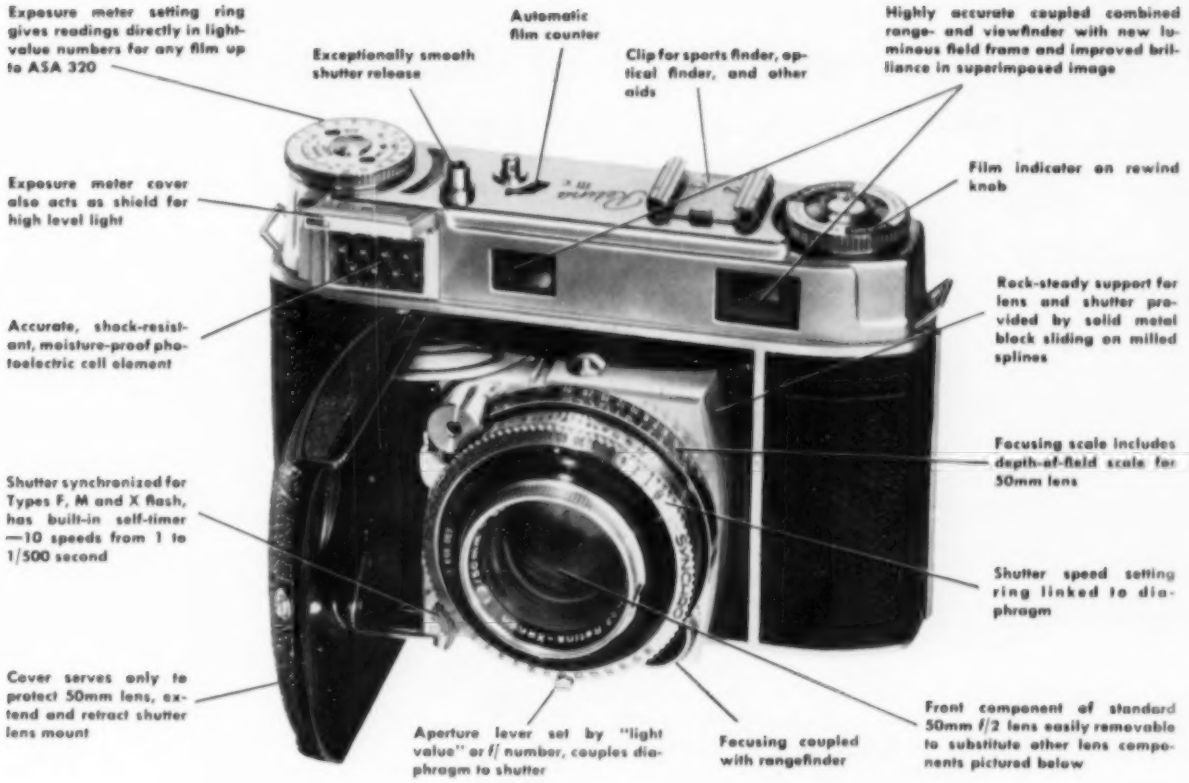
80mm

35mm

Tele

Sports

Micro



lens openings. The focusing scale is marked for "groups" and "scenes," and for infrared focusing. Optical finders for 35mm and 80mm lenses are available; focusing scales for these lenses are on the camera, and rangefinder readings are readily transferred.

The enclosed, eye-level viewfinder has an optically projected, bright-field frame which appears out in the picture area. Marks on the frame indicate parallax for near subjects. You slip auxiliary viewfinders for wide-angle and telephoto lenses into a clip on the camera top.

Convenient film operation

You advance the film by a lever on the bottom of the camera. One stroke of the lever advances film, cocks shutter, advances exposure counter. The camera has a new, easy method of making intentional double exposures. The film load indicator is on the rewind knob. The hinged back has a snap lock that makes loading extra easy.

Handsome styling

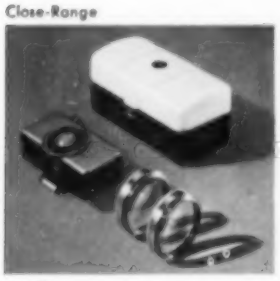
The handsome, continental styling of the Retina IIIc is combined with a rugged die-cast aluminum-alloy body and back. Metal trim is satin-finish chrome, and the body is covered with black grained and embossed leather. There are eyelets for a neck strap; a tripod socket in the base. The lens mount is threaded for a Series VI adapter ring.

That's about all we can put on paper. To get the real feel of the camera, to appreciate its fine craftsmanship, to find how convenient it is to operate, see the new Kodak Retina IIIc at your Kodak dealer's. And, if you're fortunate enough to be able to try the camera out, see the real proof in the crisp, sharp negatives and brilliant color transparencies. You'll decide the Retina IIIc is for you.

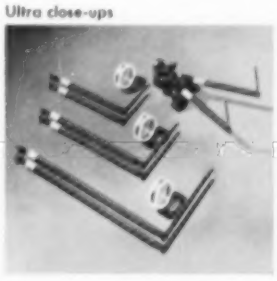
Prices: Kodak Retina IIIc Camera with *f*/2 Lens, $185; beautiful chrome-trimmed Field Case, $13.50; 80mm *f*/4 lens component, $82.50; 35mm lens component, $62.50. Sports finder, optical finder for 35mm and 80mm lens components, flash unit, close-up kit, microscope adapter, and other aids complete the versatile Retina IIIc system. Most Kodak dealers offer convenient terms. Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

Close-Range



Ultra close-ups



M, F, X Flash

These are some of the elements in the versatile Retina IIIc system.

Kodak
TRADE-MARK

☑ Check these features of the versatile Cine-Kodak Special II Camera against your 16mm. movie-making needs

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WHAT IS COLOR?

By O. A. Kidwell

In color pigment, a pure color is one without the addition of white, black or grey. Pure color plus white gives tints. The more white, the lighter the tint; thus, the term "Value" distinguishes the lighter tint from the darker tint. The addition of black to a pure color gives tone; thus a shade variation of pure color can be a tint or tone.

All colors have three dimensions which are the following:

1. Hue: the name to distinguish one color from another such as red, yellow, blue and so on.
2. Value: the quality by which a light color is determined from a dark one. For instance, light orange—dark orange—medium orange.
3. Chroma: the quality by which a pure color is determined from a greyed one. Example: a pure green from from a greyed green.

The artist has accepted the three color theory and to him they consist of pigments of red—yellow—and blue for the primaries and the secondaries are orange—green—and violet. The opposites or complimentaries are: red and green—yellow and violet—blue and orange.

The physicist thinks of color in terms of light rays and accepts a different three color theory. The primaries in this theory are: red—green—and blue violet. The secondaries are: crimson—magenta, yellow, and cyan. The complimentaries are: red and cyan—green and crimson—magneta—blue violet and yellow.

These colors in the relationship of one hue to another in the visible spectrum of daylight are arranged by their respective wave lengths and make a series of color ranging from red through green, blue and violet. These are pure light ray colors and when mixed together, a white light is produced, that is daylight. This can be readily described by breaking up daylight with a prism.

The psychologist sees colors in a different manner than either the artist or physicist. He sees colors in terms of sensations and bases his conclusions on vision. He accepts a four color theory. There are four primaries: red—yellow—sea green—and blue. The secondaries are: orange—leaf green—turquoise, and purple. The complimentaries are: red and sea green, yellow and blue, orange and turquoise, purple and leaf green.

This color theory is based on a medial method of color mixing and spinning color wheels with the following results. Red and yellow makes orange, red and blue makes purple; yellow and sea green makes leaf green, sea green and blue makes turquoise. To him four primaries plus white, black and grey give seven colors. Color pigments do not have the color purity of light rays so the best that can be obtained by a mixture of colors is a light grey.

For the purpose of clarifying the ideas of relationship of one hue to another, the spectrum is bent into a circle forming what is called a chromatic circle where the rate of change in the hue is constant. The four primaries—red, green, yellow and blue are set up as individual related sequences to form this chromatic circle.

From this circle the relationship between one hue and another is established. This is the basis for color harmony. When the opposite colors in this circle are mixed, they form in theory—grey. The colors located close to each other in the circle are called analogous. These colors are harmonious. The complimentary or opposite colors are strong in contrast. The reds, oranges and yellows are called warm colors. They are also referred to as advancing or projecting colors. Blues, greens and blue greens are referred to as cool or receding colors.

On the subject of color harmony, it is almost impossible to remove the hocus-pocus and state the subject in a few well chosen words. Michael Eugene Chevreul, a French scientist, 1796-1889, wrote a very long and detailed book on color harmony. His work has been the Bible to all future authors and all color harmony writing has been based on this book. Michael Chevreul set down six basic rules on color harmony. They are as follows.

1. Harmony by analogy. That is a color scheme based on the variations of one color. A monochromatic harmony using a single hue modified by close tones of the same color. This is safe but does have a certain monotony to it.

2. Related Hues of uniform purity. The selected color is modified by using immediately adjacent color. For example: Bright red—orange red—bluish red. This color scheme lacks in strong color contrasts with no clashing of warm or cool colors.

3. Transparent colored glaze applied over a group of colors: This is useful only to painters and does not concern our problem.

4. Harmony by contrasts based on a single hue. This is similar to harmony by analogy. It is, however, based on wider differences between tones and provides more contrast. Example: Lavender pink against dark burgundy.

5. Harmony by contrasts with adjacent colors. Color schemes based on removed tones with adjacent colors has core contrast and gives greater interest. Example: Warm peach against dark purplish red.

6. Harmony based on direct opposites. This type of color scheme is by far the most interesting. It is pleasing to the eye as it provides complete contrasts and accent colors can be used where needed. Example: Tints used with complimentary hues of deep tones such as pastel red against a deep green.

There are many variations of Chevreul's basic theories on color harmony and as such are worthy of study. However, for our use Chevreul's rules are more applicable and cover the simple family relationship of color. So from a practical standpoint there is not much more to color harmony than being reasonable about it and selecting colors that clearly differentiate from each other and do not clash or confuse the observer.

Bring PSA To Your Town

By Alfred C. Schwartz, APSA
Member, Chapters Committee.

Questions and Answers

Q. Why a Chapter? Isn't it just another club?
A. Yes and no. A Chapter is like a club in that it holds meetings at which photography is the prime subject, but there is a lot of socializing. The internal portion of the Chapter operation provides opportunity for PSAers to get together on the local level.
Q. Wouldn't the meetings be open to everybody?
A. No. That is the external part of the program. The meetings are for PSAers.
Q. What's this external-internal?
A. The internal part is the Chapter meeting program. The external is when the Chapter, as a PSA unit, acts as stimulator, organizer, perpetrator of a community photographic activity, be it a Field Day, Town Meeting, Regional Convention, or other photographic event held for the benefit of the clubs in the area, or for all interested in photography.
Q. Who belongs to the Chapter?
A. Only the PSA members who live in the trading area designated by the Chapter as its territory.
Q. Why should we serve the community?
A. If you don't know the answer, you don't know the heart and substance of PSA. The strength of PSA lies in the services that members render each other and the community. It has been proven that the satisfactions one derives from a service rendered to another cannot be evaluated. *Vide* Boy Scouts, Girl Scouts, 4-H Clubs and a host of other agencies where unpaid volunteers derive rich rewards from helping and guiding others. The Chapter knits us together into smooth-working units where we get to know each other's capabilities so that by working as a unit we can instigate and promote greater enjoyment of photography as a healthy, happy recreation by many people who are not now, but should be PSAers.
Q. And we don't compete with clubs?
A. No, in fact a good Chapter program should strengthen all the clubs in the area. Chapter members provide speakers and judges as well as activity leaders.
Q. Do Chapters belong to PSA Divisions?
A. No. A Chapter meeting is a place where members of all Divisions meet. Forget Divisions and think of kinds of photography. Then assign a meeting to each kind and your program for the year is set. Let the movie man show why he gets fun from making travel, dramatic or nature films. Let the stereo man show the advantages of 3-D vision. Let nature slides unfold a new area of interest. Throw in unusual print contests based on subject matter. Each Chapter will have authorities on most phases in its own membership.
Q. Who starts a Chapter?
A. You do. Read Al Schwartz' article.

Pres. Norris Harkness' program dedicated to bringing PSA and its members closer to each other received added impetus at the recent Chicago Convention. By adopting the necessary changes in PSA By-Laws the meeting blue-printed an official course and modus operandi for the establishment and operation of Chapters throughout the world. Thus a quasi-official movement of some years' standing becomes a great force for the good of individual PSA'ers and a rallying-point for projects beneficial to and tailored for clubs, councils and communities.

Truly, by establishing a Chapter in your locality, you may be assured of the blessings of PSA delivered on the proverbial platter, almost to your very doorstep.

What is a PSA Chapter? It consists of PSA members from a so-called "trading area" who unite. A "trading area" may be any geographical segment which lends itself to reasonably convenient communication and travel. For example, it may be New York City combined with Connecticut, northern New Jersey and lower New York State. For that PSA'er who recently wrote us from Middleboro, Mass., it could be Rhode Island, Fall River, New Bedford, Brockton, Taunton and Cape Cod in Massachusetts, or it could include Boston, Worcester and so forth, with little more than an hour or two of travel to a central meeting point. The areas embraced may be greater in less congested areas.

What are the purposes of a Chapter? Basically they are to promote closer ties among PSAers in the given territory, and to promote such activities as will result to their mutual benefit socially and photographically.

Let's quote here some of the objectives of what may by now be Chapter No. 1, Chicago, which has long cherished official status as the First Chapter:

a) To encourage membership in and to extend the aims, functions and usefulness of PSA.
b) To encourage high standards of photography and individual photographic accomplishments.
c) To develop and carry on a program of mutual photographic interest to its members.
d) To hold regular meetings devoted to photographic activities in various phases.
e) To engage in any other photographic or organizational activities deemed to be desirable or essential.

At this point it is advisable to refer to the item headed "Official Notice" published on page 42 of The PSA Journal, October, 1954, wherein the official set-up of a Chapter under amendments to Articles XI, VI and XIII, is outlined. Here, too, is included a most important objective. "Chapters shall cooperate with and assist local camera clubs, councils and other local organizations in every way possible." In New York, fortunate to have the powerful Metropolitan Camera Club Council, headed by George Munz, APSA, it might ap-

pear that some of the Council and Chapter activities may be duplications. However, talks with officials of the Council have already evinced excellent evidence that a New York Chapter may result in a two-pronged effort to cooperatively present beneficial activities never envisioned before.

Chapters may sponsor shows, traveling lecturers, exhibitions and field trips which are beyond the personnel and finances of camera clubs and rarely available to individual PSAers. Who starts a Chapter? *You!* Any PSAer willing to do a service to fellow-PSAers can get the ball rolling. Contact a few members through the Annual Membership Directory, discuss the plan and outline a tentative "trading area." Select a place for meeting which is capable of accommodating the estimated attendance for an organizational get-together. Arrange the date at least 60 days in advance and notify either the Secretary of PSA Chapters Committee, Mr. John Sherman, APSA, Box 561, Loring Station, Minneapolis, Minn., or the Chairman, W. E. "Gene" Chase, FPSA, 600 Missouri Pacific Bldg., St. Louis 3, Mo. State the location, date, time and name and address of temporary chairman or secretary. List the cities and towns to be included in the tentative "trading area" by referring to the Annual Membership Directory, which is happily arranged geographically as well as alphabetically. "Genial Gene" Chase assures you that the Chapters Committee will send written notice of the meeting to all PSA members in the cities listed by the organizers. That's a big help, is it not?

The meeting is conducted by a pro-tem chairman. Articles of Association consistent with PSA By-Laws (see "Official notice" referred to before) and a simple set of by-laws should be prepared in advance for adoption or correction at this meeting, and officers should be elected.

Within seven days after the organizational meeting the appropriate officer of the de facto Chapter must notify the Secretary or Chairman of the Chapters Committee that the meeting was held, a copy of the by-laws and Articles of Association signed by all the elected officers submitted, a roster of membership included and a request made that a Charter be granted.

The Chapters Committee irons out any questions of proper organization, authority and by-laws and presents the data to the Board of Directors of PSA for approval and authorization of the proposed Chapter and the granting of an official Charter.

It is realized that questions may arise which have not been covered in this article. Inquiry is invited by Gene Chase, of course.

It looks like Chicago will be Chapter No. 1. Hustling St. Louis is about ready to go as Chapter No. 2. Activity is indicated in Hawaii, Kansas City, Massachusetts, New York and other places geographically far-flung, but with the same common objectives.

You, as long as you are a PSAer in good standing, can render a great service to, and become more closely attached to your fellow PSAers by creating a Chapter in your area. You can be the proud parent of a project of tremendous importance and potential. Contact a few PSAers and talk this over. Whenever a few good PSA members get together something good comes of it. Like creating a chapter.

Overseas Report

The First Hong Kong International Salon was inaugurated in 1940 and prints from a few countries arrived—dominated by prints from some of the best photographers in America. From a total of approximately five hundred prints, one hundred and twenty five prints were selected for hanging. The date of the exhibition was set for December 8, 1941. The Second World War and the bombing of Hong Kong occurred at about this time, and this International Salon had to be postponed. During the war, prints were carefully kept and hidden away among friends, ten or twenty copies at one location, and a record was kept of all the prints. This method prevented the set of prints from being stolen, totally lost, or destroyed by gunfire, air-raids, lootings, and so forth. Fortunately these photographs were fully recovered after the hostilities and only a few prints could not be traced due to mishandling from one location to another. The First Hong Kong International Salon, interrupted for so many years, was finally held in 1946. It was a great event for photographers in Hong Kong.

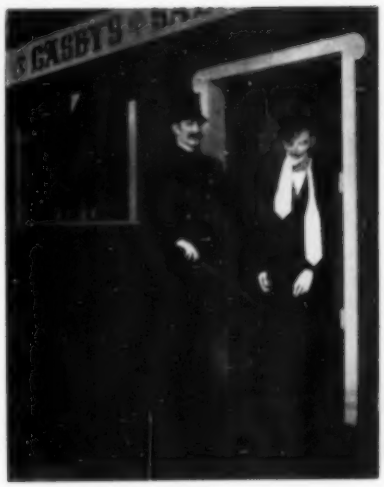
From that time, the Salon gradually expanded until today we have a record number of 1523 prints from 37 countries.

The salon judging of the Ninth Hong Kong International Salon was open to the public. Any one, whether or not he was interested in photography, was welcome to attend. There was an audience of more than two hundred, many of whom were local contributors to the Salon. This Salon judging was held at the Cafe de Chine, a prominent Chinese restaurant in the centre of Hong Kong. A dinner ticket was issued to each participant for a fee of $5.00. The local press—both Chinese and English—were invited.

From among the accepted prints, three had to be selected for the gold, silver and bronze medals. This was the most difficult task of the evening. The ten unanimous prints were taken to the back of the hall where the five judges discussed them. (While this was going on the preliminary rejects were being shown to the audience.) Each judge listed the ten prints in the order of rank as he judged them. The order numbers were tallied as points and as in golf, the one with the lowest score won the gold medal, and so on.

First prize was awarded to Mr. Wong Chin-Pang of Hong Kong for his nature study entitled "Chirping". Silver medal was won by Wellington Lee, APSA, of New York for his nude "Treasure Carrier." Arthur M. Underwood, FPSA, of New York won the bronze medal for his "Ontario Calm."

The judges were Messrs. R. A. Bates, Francis Wu, Peter A. Dragon, Kan Se-Leuk and Dr. Ernest To. The salon committee included Messrs. Ko Kam-po, Kwan Hon Chi, Wadeson Lee, Ho Fan, Yooky Mann, Leong Hong Ping and Chow King Fai.—Francis Wu.

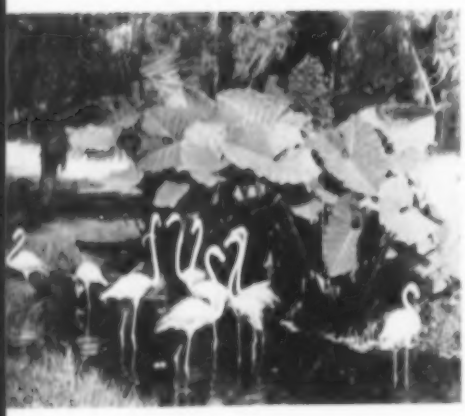


One too many

Invitation to Southern Shooting

By John P. Montgomery, Jr. and R. B. Heim

We would like to extend to you a most cordial invitation to participate in the many activities to be held in conjunction with the PSA Regional Convention at Silver Springs, Florida, May 20, 21 and 23. We'd like to tell you of the many picture taking possibilities at Silver Springs. We want to reach not only the monochrome enthusiasts, but the members of all divisions. We think that we can offer each of you many things to arouse your photographic appetites.



First let us say that the Convention Committee, along with all of those people connected with Silver Springs, have knocked themselves out to try to give you what you want. New rustic type bridges have been constructed and deer were bred in the fall so that you would have cute new fawns to photograph. We will also have lush models and, we hope, some Hollywood Starlets for you to photograph, either above water or below it, through one of the Photo-Subs which have been placed at our disposal. Should you be fortunate enough to have an underwater camera, you won't have to even use the sub.

Now, for you Nature Division members. As previously mentioned, the Deer Farm will have fawns for you to photograph. Besides the fawns there are many and varied other types of deer, collected from all over the world for you to picture. New settings, so that the deer will appear in their natural habitat are being put up. And, by the way, all of these animals can be hand fed. This alone should make for good pix. If you don't like deer, then you can move on to Ross Allen's Reptile Institute where they have not only various species of snakes, but also all sorts of beautifully colored birds that can be handled. Along with this, there are flamingoes, alligators, monkeys, etc. This should occupy your time pretty well.

Now for you color bugs. You will be in Florida at one of it's most beautiful times, and the landscape crew at Silver Springs has gone all out to have their plantings arranged to mature in their full glory at the time of this Convention. You will have all types of colorful tropical vegetation to shoot, along with the previously mentioned attractions for the nature enthusiasts. There are many and varied hues of color to be found underwater with fish to go with them . . . . and mermaids. The water at Silver

Springs is as clear as any that you will ever find.

No doubt, all this will appeal to the Movie Division members, and we might point out that both the photo-subs and glass bottomed boats are all electric driven and are as smooth as a tripod riding on a dolly.

And, now to you the pictorialist, wherein the authors' hearts lie. You can take in all that we have mentioned above and then there is another thing of interest which we think should be given extra attention. That is the Carriage Cavalcade. "One Too Many," the picture of the rather intoxicated gentlemen was taken by Jack Montgomery, with the cooperation of the management there, and the picture of the old horse-drawn fire engine was taken there by Dick Heim. Aside from this you will find carriages, antique cars and many other types of vehicles. But the best part of this is the very fine manikins and prop room which will be at our disposal. To go along with this, we will have models dressed in actual period costumes to go with various carriages and cars which will be placed outdoors about the grounds for you to use film on. The possibilities here are unlimited. We think many good salon prints could come from here.

You will be afforded plenty of opportunity and time to really put your cameras through their paces. Mark the dates on your calendar now, and attend the Regional at Silver Springs May 20, 21 and 23. We'll be looking forward to seeing you.

No. 5 Steamer

Focus your lens on the eastern horizon, twenty minutes before sunrise, and make single frame exposures at one second intervals and you'll have time lapse photography of a sunrise that will be well worth your effort.

Advance planning in time lapse photography makes good results more certain.

Murals in the Sky

By C. C. Chuvax

Are you getting a little tired of trying to make colossal movies with the conventional "run of the mill" photographic subjects? Would you like to try your technical and artistic skill on subjects that are slightly different and are treated in an unconventional manner? Why not try time-lapse photography on subjects that appear in the sky almost every day of the year?

Time-lapse photography is the process of making single frame exposures with a movie camera with a precise and consistent lapse of time in between each exposure. In other words, time-lapse photography is a way of condensing time—a way of showing an action which actually lasts several minutes—in a few seconds of screen time, with our projector running at normal speed.

Fog banks that rise from valley floors in the early morning make excellent subjects for time lapse photography.

Disintegrating fog clouds offer unexpected opportunity for time lapse work.

Clouds moving across the sky at an unusually fast rate illustrate one of the most common forms of time-lapse photography. This is one that most of us have seen at one time or another.

From a technical standpoint there is nothing very difficult about taking time-lapse moving pictures. The first requirement is a single frame movement on our camera. Naturally we must know the exposure time of the single frame movement. From this point on it becomes a simple matter of calculating exposure based on the shutter speed (exposure time) of the single frame movement. The rest of the process becomes a challenge to our artistic ability and skill.

A time-lapse sunrise is a good place to start testing our skill. The technique was to take a meter reading of the sky over the eastern horizon some twenty minutes before sunrise. This gave the exposure level for a light that would be gradually increasing in brightness as time-lapse exposures progressed. Consequently the camera lens opening was closed down one stop over that indicated by the light meter (as from f:11 to f:16). In this manner time-lapse exposure was begun twenty minutes before sunrise at one second intervals. This interval of time between exposures gives a time-lapse ratio of one to sixteen and condenses the twenty minutes of time used in making the scene to a projected screen time of one minute and fifteen seconds. The resulting photographic effect is that of a gradually increasing yellow and orange light chasing surface fog out of mountain canyons into arid plains where it dissolves with the approaching sun. Such an early morning shot becomes an excellent way to begin a series in which nature plays even a small part, and becomes even more appropriate if the series is dealing primarily with nature's handy work in the sky.

Prearranged composition for back lighted clouds offer no unusual problems for time lapse photography.

Clouds that follow a sunset become one of the most rewarding of time lapse photographic efforts.

Assuming that we are going to stay pretty close to the masterworks that nature displays in the sky each day, then a logical follow-thru shot from the sunrise would be lapse-time work on the fog banks that usually rise from valley floors or northern lakes in the early morning hours. Such fog formations follow the air currents and often go sailing above the tree tops at a pretty good clip and at the same time offer a variety of acceptable camera angles.

Illustration "B" is just such a shot. The formation had formed quite rapidly and its movement was toward the camera. A meter reading was taken from the light portion of the cloud, indicating an exposure of f:16. Time-lapse exposure was begun with the single frame movement of the camera at one second intervals.

In fifteen minutes the formation had moved higher into warm air and begun to disintegrate, thus offering both an unexpected pleasure and opportunity. The first camera angle was discontinued and the camera was quickly repositioned and rewound in order to catch the cloud literally falling apart at a now higher elevation. Illustration "C" is the chief witness in the case of the cloud that fell apart upon contacting ascending currents of warm dry air. Disintegration is here shown about two-thirds complete. Again the camera technique was quite simple in that a meter reading was taken of the light reflected from the cloud and single frame exposures, at one second intervals were made accordingly. Some twelve minutes later the cloud had dissolved into the warm blue light of a clear sky.

A word of caution against trying to expose too much footage in any one outing is in order. Time-lapse photography is hard work. It requires a great deal of patience as the time required to photograph a single scene will sometimes be as long as thirty minutes. Advance planning is helpful when doing cloud work, for if such things as composition and lighting are not at least prearranged before they appear, more often than not they will have disappeared before we can get our lens on them for the best results.

A typical example of advance planning in time-lapse work is shown in illustration "D". Here is a back lighted shot of huge white masses that are known to roll in from the sea just prior to storms. The camera angle, the time of day and the silhouetted foreground are the previously considered features of this time-lapse shot. To produce the effect of a very black cloud moving against a dark blue sky, the camera lens was closed down one-half stop over that indicated by the light meter. And, as the cloud movement here was quite slow and at several miles distance, exposure was made at two second intervals. Twenty minutes' effort netted some fifteen feet of film.

A further example of partly prearranged composition is shown in illustration "E". These are back-lighted clouds that have been blown in from the sea by high winds that usually follow close behind a storm. The camera angle and silhouetted foreground are the prearranged features of this shot. Exposure level was again one-half stop lower than that indicated by the meter, and due to the rapid movement of the subject matter, exposure was made at approximately one-half second intervals.

One of the most rewarding of cinematographic efforts comes in the form of time-lapse sunset photography. Here is where nature really puts on a show! There are colors that change from light yellow to dark red. There are shadows that quickly change into darkness as the sun hides itself below the horizon and sends up a glowing sky as a final farewell of the day.

Clouds in the early evening sky make this work more fascinating. This is especially true if the clouds are moving up from the horizon. Here time-lapse photography seems to give the impression that the sun is sending up smoke signals after having dropped below the horizon. Such was the case in illustration "F". Exposures were begun here just as the sun dropped below the hill, and continued at one second intervals for over fifteen minutes. During this time the normally fast-moving clouds zoomed up from behind the hills and went sailing overhead at breath-taking speeds.

One fact should be remembered when doing time-lapse work on sunsets and that is we are photographing subject matter by a gradually decreasing light. Consequently it is not a bad idea to open up the lens an extra half stop over that indicated by the light meter. Furthermore the light meter should receive such light as is reflected from the darkest portion of the sky at the time exposures are commenced. The foreground is usually ignored at such a time, and therefore is more often than not in silhouette. As such it serves as a useful framing device when considering matters of composition.

An Improved Movie Film Developing Tank

By Belgrave F. Gostin

Amateurs have been developing movie film for a good many years in all sorts of improvised tanks and trays, striving all the time to obtain perfectly balanced processing. Yet, in general, they fail to realize the shortcomings of an improvised unit, and often wonder what causes those streaks running out from the sprocket holes, or areas of lighter density running right down the center of the film, or possibly sections of film a foot or two in length, in which there is a marked increase in density due to slight fogging over the section. There is bound to be an answer to these problems. Let's look at a few facts.

Anyone developing cut film, for instance, would not dip the film in the developer for a minute or two, and prop it up on the edge of the tray and wait for it to develop. Yet, I have seen a number of amateurs doing just that in developing their movie film. If they use a developing drum, they will rotate the drum a few turns and then let it stand a minute or two and rotate it a few more turns. Obviously, this will lead to uneven results. Nearly all of the above mentioned defects will show up in the finished film.

Another common error is lack of proper temperature control. This problem goes far beyond the temperature of the solution as it is poured into the tank or tray. What about the air temperature? If the room temperature is much above or below 68°F., and you are using a rotating drum, then the solution will quickly approach room temperature as the film is rotated through it. This will lead to considerable error in your calculated time-temperature constant and hence faulty development.

Still another error is the lack of proper agitation of the film in the various solutions and more particularly during the final wash. For best results, the correct degree of agitation should be maintained through *all* stages of the process, including all rinsing and final wash, and must be continuous.

Probably the last major problem that confronts us is the oxidation of the developer while it is in use. At times, this also leads to serious errors in the process, particularly in a warm room.

Now the average amateur cannot afford air-conditioned rooms, "deep well"' tanks, or fully automatic processing equipment, but with a little serious thought and careful design, he can build a unit for a very nominal cost, that will give safe, dependable, and above all, reproducible results at all times. The processing unit to be described here is the final result of ten years of experimenting with various gadgets and processes at the cost of a good deal of footage of spoiled film. With my present unit, I can process a roll of film at any time and know that I will not lose a single frame.

The requirements of a good processing unit should be about as follows: First, *light tight*. Very few processing units today have this feature, yet it is not difficult to obtain. Most amateurs use an open unit in a dark room, and usually it is quite satisfactory. But—accidents will happen! Second, *thermal insulation*. Impossible? No, not exactly. True, it is practically impossible to obtain it without air-conditioning, but very excellent results may be obtained in the manner described below. Third, *correct and constant agitation*. Quite simple and automatic too! Fourth, *facilities allowing quick change of solutions and rinse water*. Also quite simple, and you don't have to up-end the tray or tank each time. Fifth, *ease of loading and unloading*, plus the feature of preventing overlapping of film in solution.

Now, what does all this cost? Well, mine cost less than $15.00! (for parts. Don't evaluate your time in building it; it takes plenty!)

Front and back views of the unit are shown in Figs. 1 and 2 and the drainage scheme is shown in Fig. 3. The motor drive and filler tube is shown in Fig. 2.

Construction of the Tank

The tank is built entirely out of waterproof plywood, of the type used for airplane construction, and is commonly called "Aircraft Plywood." The base is 3/4" five-ply stock, the end pieces are 3/16" three-ply stock and the curved sides are 1/16" three-ply stock. It was all obtained on the war surplus market at a very reasonable cost. Several firms currently advertise this material, mine being obtained from Carmen-Bronson Corp. in Mt. Vernon, N. Y. as was the plastic tubing to be mentioned later.

Fig. 6, (a-g) gives the dimensions of the pieces to be cut and the location of the few holes. Fig. 6-h, shows the details of assembly of various pieces. A good waterproof cement must be used throughout, such as Du Pont Model Airplane Cement or Casco waterproof cement. Very few nails or screws are required.

In bending the 1/16" plywood, considerable care must be exercised to prevent breakage and to obtain "square" ends. These two pieces are soaked in very hot water for about 10 or 15 minutes. (Better use the bathtub). Then, all excess water is wiped off and immediately they are slowly bent around a large can or gallon jug to form a complete cylinder and held in place by wrapping a strong piece of string around them, taking 6 or 8 turns from top to bottom. It is then put aside to dry thoroughly, which will require about 48 hours. Upon removing the string, the pieces will spring out somewhat, but will very probably be just about the right curvature to fit the end pieces. If you desire, you may make the drum first and then use it as the bending form for the 1/16" plywood.

The two bottom-half end pieces are next cemented together and clamped under heavy pressure until thoroughly dry. This will prevent the possibility of warping later. In assembling the ends, it is important to match the two halves of the discs properly, otherwise, you may not get a tight fit between top and bottom of the finished tank.

One of the curved sides is next cemented to the two bottom end pieces, using plenty of cement along the edges, and tacking in place with three or four 3/8" wire nails on each end. This assembly must be carefully squared, that is, it must stand solidly on a level surface and not have one corner higher or lower than the others, otherwise, when the assembly is mounted on the base, it will be twisted slightly and the top will not fit properly. The two reinforcing strips are cemented on and tacked to the end pieces only, at this time.

In making the top half of the tank, it is more difficult to square it than it is for the bottom. However, if the bottom be finished first, then the top-half end pieces can be clamped to the bottom-half end pieces and the curved side be cemented

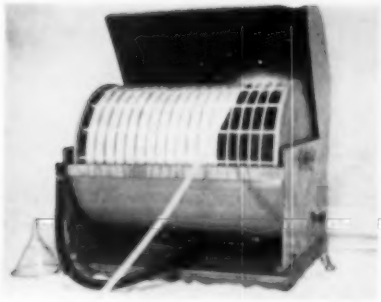


Figure 1

Figure 2

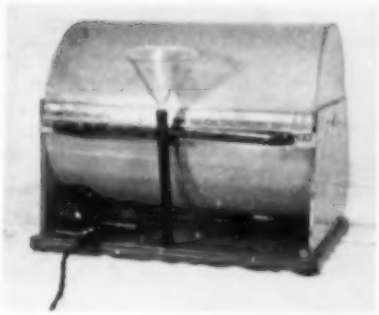


Figure 3

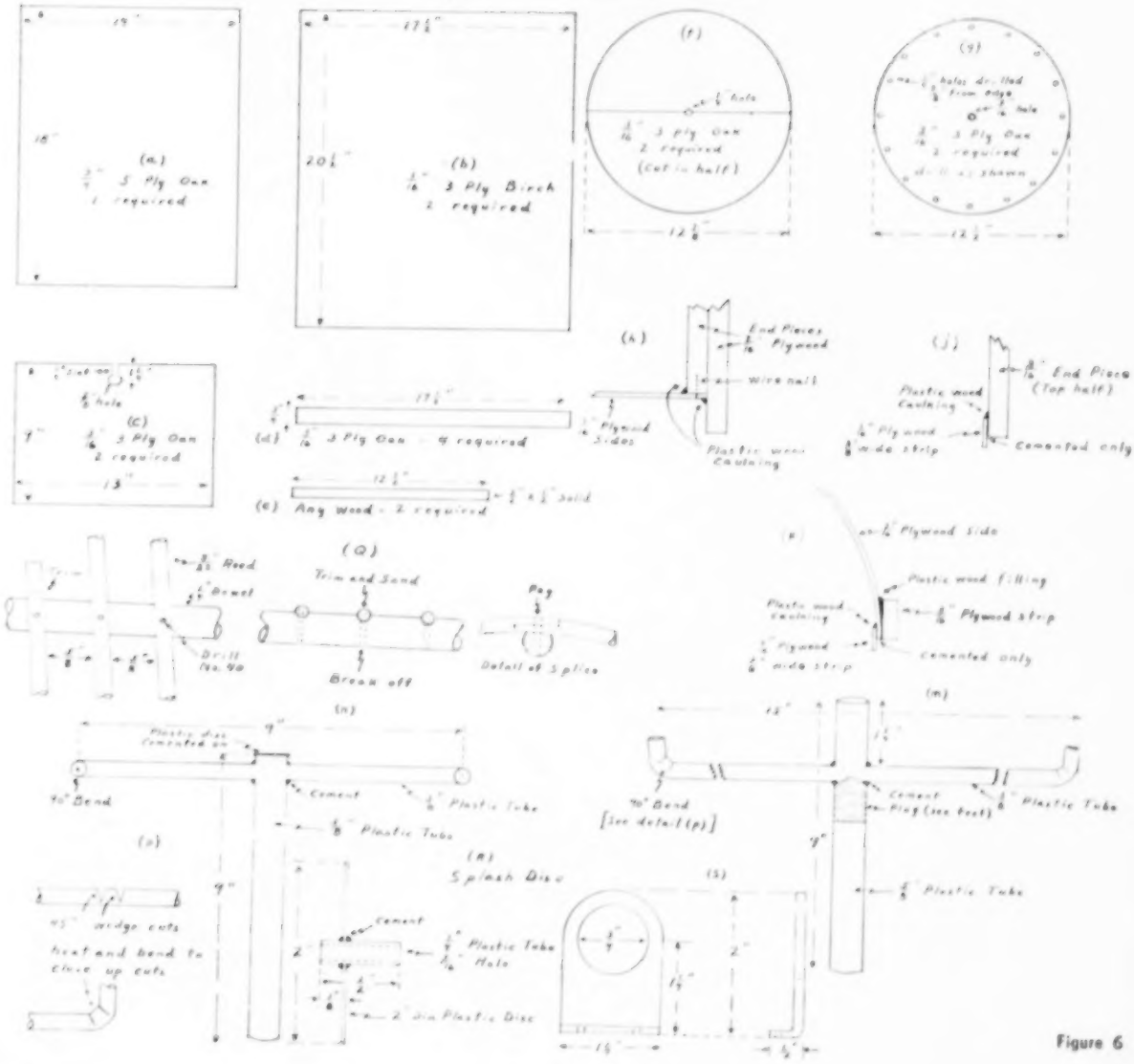


Figure 6

and tacked in place without too much trouble. When the cement has set, the two halves of the tank will be sure to fit properly in the closed position.

At this stage of the construction it will pay to spend a little extra time with a fine file and sandpaper and be sure that the two halves fit perfectly and do not bind any place as the top is swung open on its hinge.

Next the 3/8" strip of 1/16" plywood is cemented around the inside edge of the top, as shown in Fig. 6. (j-k). This strip serves a dual purpose in forming a light trap and also an apron to prevent the solutions leaking out around the seam. When the cement is thoroughly dry, the top edge of the strip is caulked with plastic wood as shown. Plastic wood is also used to caulk all inside seams.

The reinforcing blocks, through which pass the drain tubes, are next made by cementing together two pieces of 1½" square 3/16" plywood in such a manner that the grain of the two surfaces in contact is at right angles to each other. When the cement is dry, these two blocks are surfaced to the tank curvature by placing a piece of sandpaper face up on the tank and rubbing the block back and forth until the block and tank curvatures match. The blocks are then cemented to the tank and held in place under medium pressure (about 2 pounds each) until dry. The holes for the drain tubes are drilled at this time and are beveled on the inside of the tank only. This will eliminate the possibility of a raised crater around the drain tube which would prevent complete draining of the processing solutions.

The bottom half of the tank is now mounted temporarily on the base by means of the two ½" square pieces (e). Three or four 7/8" round head wood screws fasten each piece (e) to the base, and a like number of ½" flat head wood screws fasten the tank ends to the pieces (e).

The tank top is next mounted by means of the piano hinge. This hinge is supplied with countersunk holes every 2". However, these holes are too large for the small screws used and a new series of holes should be drilled and countersunk in between the original holes. Use a No. 40 drill for the new holes and use ¼" No. 2 flathead brass wood screws to fasten the hinge to the reinforcing strips. When this is done, spend an hour or two with file and sandpaper and touch up the edges of the top and bottom and "apron" until a snug fit is obtained all around and see that the top will raise smoothly and without binding.

You may now locate and drill the holes in the reinforcing strip through which will pass the plastic tubes of the assembly (n). It will also be necessary to file a semicircular hole in the bottom edge of the hinge to clear the tubes. (See Fig. 2).

The tank may now be painted and varnished as follows: For the inside, use Eastman Kodacoat paint which is water and acid proof. Apply three coats. The first should be thinned down somewhat ,in order to soak into the wood as deeply as possible. Allow each coat time to dry thoroughly before applying the next. Finally touch up any spots that appear to be thinly covered. The outside of the tank and the base are given three coats of Valspar, or equivalent, waterproof varnish and finally heavily waxed with liquid furniture wax.

Now, that little item of thermal insulation. While the above paint and varnish treatment will give satisfactory results, it will improve the insulating qualities to paint the outside of the tank white before varnishing. Two or three coats of white, followed by one or two of varnish will do the trick nicely. The first, or prime coat, should be thinned and a flat white is better than glossy.

The Film Drum

The ends of the drum are cut from 3/16" plywood and drilled as shown in Fig. 6-g. Before drilling the ¼" holes around the disc edge, test the fit of your ¼" dowel rod in a hole drilled in a scrap piece of the wood. You should obtain a tight, snug fit. If the fit is loose, then use a smaller drill, say 15/64". It is not necessary to cement the dowel rods to the end if they fit tightly enough.

The 3/16" brass rod is next threaded on each end for about 3", using a #10/32 die. It is run through the center holes in the drum and fastened tightly by means of #10/32 nuts and washers on each side of each end. Finally, it is given two coats of the Kodacoat paint.

In fastening the reed separator, proceed as follows: Mount the drum on a temporary support so that it can be rotated freely and wind on a 50ft. length of old film, (and who hasn't got that much old film) spacing the turns about 3/16". Fasten each end of the film to one of the ¼" dowel rods with thumb tacks. The 3/32" reed, which may be obtained from a furniture manufacturing plant, or from a school supply house, is fastened to the dowel rods with wood pegs—using the round toothpicks for this purpose. The toothpicks should be correctly sized first by forcing them through a "die" which is made by drilling a No. 38 hole through a piece of sheet metal. This provides a number of picks, of uniform size, and just enough oversize to be a tight press fit through the hole in the reed and dowel.

Now, starting at one end of the drum, file a half round notch in the dowel between the first and second turn of film, just deep enough to sink the reed one half of its diameter. Fig. 6-q. Hold the reed in the notch, with about 1" extending beyond the dowel, and drill a No. 40 hole through both. Apply a drop or two of cement in the notch, smear some on one of the picks, and force in the hole completely through the reed and dowel. Proceed to the next dowel and repeat. Follow through until the reed is completely spiraled along the full length of the drum. Finally, trim off the picks (pegs) level with the reed and sand down smooth. The piece of the peg on the inside of the drum need only be broken off flush with the dowel. It will be necessary to splice about four or five lengths of the reed together to form the complete spiral. Make your splices come at one of the dowels and fashion as shown in Fig. 6-q.

Since this reed material is quite porous, it is necessary to use a different waterproofing treatment. Probably the best treatment is to boil the drum in parafin. This can be accomplished by making a round bottom pan from sheet metal, or a section of stove-pipe about 18" long, and soldering on the ends. About two pounds of parafin will be required. It should be kept quite hot while in use. Place the drum in the tray and allow it to "simmer" until all air bubbles cease to rise from the reed. Rotate slightly to bring a fresh section of the drum under the liquid parafin and proceed as before. Continue this process until all of the reed has been thoroughly impregnated with the hot parafin. Finally, remove the brass rod, transfer the parafin to a round dishpan (providing you can get away with it) and treat the ends of the drum in the same manner. This procedure will give you a thoroughly waterproof film drum.

Finally, replace the brass rod, touch up the threads and nuts with Kodacoat, place the drum in the tank and proceed to fit the bearings, splash discs and sprocket as shown in Fig. 6-R. The splash discs are made from 1/32" plastic, cemented to a short piece of the ¼" O.D. plastic tube as shown in the sketch. This splash disc will prevent the solution seeping out along the brass rod and getting into the bearings.

The ball bearings used on this tank were obtained from a War Surplus airplane parts salvage house and are 5/8" O.D. x ¼" thick with a 3/16" center hole. This is a convenient size but others would serve equally well. This bearing must be of the fully enclosed type.

The sprocket and chain may be obtained from an Erector or Meccano set or ordered from the manufacturer of the

sets. A better grade of sprocket and chain can be obtained from the Boston Gear Co. The sprocket ratio should be determined from the drum speed and the motor speed. I have found by test, that the ideal drum speed is 30 R.P.M. A faster speed will be too rough on the film and may even throw the silver out of the emulsion! A much slower speed will allow the solution to drain off of the film near the top of the drum, except for a small trickle right down the middle of the film. This action accounts for the lighter density streak on the film that was mentioned at the beginning of this article, and is obviously caused by uneven development.

The motor, therefore, should have a speed of approximately 30 R.P.M. through the medium of a built-in gear reduction box. Motors of this type are available in a wide variety of sizes and shapes and run from two to six dollars (war surplus). They should be rated at 115 Volts, 10 to 18 Watts in order to have sufficient power to drive the drum through the solutions. Don't try to use electric clock motors, they do not have sufficient power. The motor used on my tank is a Holtzer-Cabot type R B C 2505 and is rated 115 Volts, 10 Watts 60 R.P.M., hence my sprocket ratio is 1:2 (motor to drum). This motor is a very convenient size, being $2\frac{1}{2}''$ square by $2\frac{1}{4}''$ thick and is mounted by only two screws.

It is also possible to substitute rubber or leather belt and pulleys for the sprocket and chain. A spring belt of the type used on projectors is not satisfactory—it slips under this load and is much too noisy.

The mounting of the motor is not shown on the sketches since its position will depend on the type and size of motor used. However, its general position can be seen in Fig. 2. The On-Off toggle switch is mounted on the right side toward the front, a convenient location. All other electrical connections are at the back of the tank.

The final phase of the assembly is in making and mounting the drain and supply tubes. The location of these tubes can be seen in Figs. 1 and 2 and the dimensions and method of forming in Fig. 6-m-n-p. The plug shown in the supply tube may be plastic, rubber or wood, cemented in place and coated on top with waterproof varnish or a thin layer of waterproof cement. In forming these tubes, make the bends first, drill a $\frac{3}{8}''$ hole through the $\frac{5}{8}''$ tube at the proper point, then cut the bent tube long enough to extend 1/16" inside of the $\frac{5}{8}''$ tube Cement together, and when dry, apply a second coat of cement. Finally, with a round file, shape the edge of the small tube where it projects through the wall of the large tube.

Now, check the drain tube and supply tube for proper fit in the holes which were previously drilled through the reinforcing blocks on the bottom and the reinforcing strip at the back of the tank. If the fit is correct, then proceed to wrap both tube assemblies completely with the $\frac{3}{8}''$ slide binding tape. Leave about 3/16" of the ends of the small tubes uncovered. Wrap the tape so that successive turns overlap by 3/16", this then provides the equivalent of two layers of tape when completed. It is important that both tubes be completely covered and no cracks are left anywhere, otherwise a serious light leak will exist. After wrapping the tubes, apply one heavy coat of the Kodacoat and put aside to dry.

Finally, smear cement inside of the holes in the tank, on the unwrapped ends of the small tubes and force the tubes into the holes. The tape wrapping should bulge slightly at the surface of the tank indicating a tight seal. Run a little extra cement around this bulge and allow to dry. Also run a little extra cement around the edge of tubes where they project into the tank. When set, file flush with the inside surface of the tank.

The bottom of the supply tube should just rest on the baseboard. It may be held in place with cement or slipped over a short piece of $\frac{1}{2}''$ wood dowel which in turn is cemented or screwed to the base. The metal bracket, Fig. 6-s, serves as an upper support at the junction of the tubes. The front end of the drain tube is fastened to the base by means of a U shaped strip of sheet metal and two wood screws. An 18" length of $\frac{1}{2}''$ I.D. soft rubber tube is forced over the plastic tube and cemented in place.

A word of caution about the plastic tubes etc. Not all plastics are suitable for this use since some of them may be attacked by the solutions. To test this, pour a little of each solution that will be used in the tank into a separate glass and into each place a $\frac{1}{2}''$ length of the plastic tube. Let stand for several hours and then check the condition of the tube samples. If any are soft or badly stained, then that plastic will not work. Plexiglass is a suitable material.

A wire hook, or some form of clamp, is provided on the left of the tank to hold the free end of the rubber tube several inches above the solution level in the tank. This completes the tank. (Whew! what a job!)

To operate this gadget now, first determine the amount of solution needed. Put on some old film (you should still have a little around someplace), and pour in water until the bottom rod of the drum is just covered, draw off and measure the water. My tank will work on a pint of solution but I usually use $1\frac{1}{2}$ pints as a safety factor. Keep your tank level, otherwise the solution will run to one side and will not cover the film on the upper side. For rinse water, and final wash, etc., use 1 quart each time.

To load, slip the chain from the sprocket; fasten the end of the film to one of the drum rods at the left end of the spacer reed, turn the drum by hand, feeding the film into the groove between turns of the spaces. It will become automatic after a couple of times. Fasten the tail end of the film to the nearest rod on the drum. Close the tank, put the chain back on the sprockets and you are ready to go. The lights may be turned on from here on. When you come to the second exposure in the process, simply open the tank and leave it open for the rest of the process. Quite simple eh?

Consider a moment the requirements originally laid down for a good processing unit.

1—Light tight: This was accomplished in a relatively easy manner. As long as the top is kept tightly closed until the second exposure stage is reached, you need have no fear of fogging the film.

2—Thermal insulation: Since wood is a poor conductor of heat, the tank is automatically insulated to a certain degree and if finished in white, it will be better yet. For anyone forced to work in extreme temperatures, the tank could even be insulated with cotton batting strips similar to those used as building insulation. It may be cemented directly to the outside of the tank with the waterproof paper cover turned outward. Since the tank is completely closed, the air and solution in the tank quickly balance in temperature and no further change takes place as the process progresses.

3—Agitation: This condition is obviously satisfied by the motor driven drum rotating through the solutions. If the proper drum speed is maintained, the film passing up out of the solution will be covered by a thin film of solution which will "stay put" as the drum rotates until the film is again passed through the solution. This action will insure even development, bleach, rinse, etc.

4—Quick change of solutions: The size and location of the drain and supply tubes on the tank were worked out with this thought in mind. It requires about 10 seconds to drain $1\frac{1}{2}$ pints of solution out of the tank and slightly longer to pour in a like quantity. This is fast enough not to cause a discrepancy in your first development time (the only critical one), and its method of operation is quite simple.

5—Ease of loading and unloading: This hardly needs comment, if you have carefully followed the details of the overall operation of this unit. If the builder will make a

couple of wire hooks (preferably stainless steel, the brass will do if painted) and fasten them to a rubber band which in turn is tied to one of the dowel rods about 6 inches from where the film starts and ends on the drum, and these hooks are slipped in the film sprocket holes; then the rubber bands will automatically take up the expansion in the film as it goes through the various stages of the process and there will be no loose turns to scrape on the sides of the tank and scratch, or otherwise mar the emulsion. Naturally, the film is wound on the drum with the emulsion side out.

Two additional advantages of this unit might also be pointed out. First: during the first development stage, the air enclosed in the tank quickly becomes saturated which reduces the tendency for the thin film of developer on the surface of the emulsion to oxidize. Oxidation of the developer will slow down the rate of development as well as cause staining of the emulsion, both of which lead to disappointing results. Second: with the exception of the well painted drum shaft, there is no metal within the tank exposed to the action of any of the solutions. This fact, coupled with that of its lightweight characteristic, make this an ideal tank for the development of color film when it becomes available to the amateur without processing included. Now, are you interested?

BILL OF MATERIAL

9 pieces ¼" Dowel Rod 36" length
1 piece ⅝" 5 ply Waterproof Oak Plywood 14" x 18"
1 piece 3/16" 3 ply Waterproof Oak Plywood 30" x 40"
1 piece 1/16" 3 ply Waterproof Birch Plywood 22" x 36"
1 piece ½" I. D. ⅝" O. D. Plexiglass Tube 24"
2 pieces 5/16" I. D. ⅜" O. D. Plexiglass Tube 24"
1 piece 3/16" I. D. ¼" O. D. Plexiglass Tube (2" scrap)
1 piece Piano Hinge, 1" x 17"
50 ft. 3/32" Furniture Reed
1 Motor, 115V. A.C. 10-18W. 30-60 R.P.M.
1 pair sprockets, 1:1 or 1:2 ratio
1 wire link chain to fit sprocket 18"
1 radio type toggle switch, SPST
2 ball bearings, aircraft type ⅜" diameter x ¼" thick, 3/16" hole
1 piece soft rubber tube ½" I. D. x ¾" O. D. 18"
1 roll Kodak Slide Binding Tape, black. ⅞" x 10 yards
½ pint Kodacoat black waterproof paint
½ pint clear waterproof varnish
2 tubes Plastic Wood
2 tubes Duco or Du Pont waterproof cement
1 plastic funnel, ½ to 1 pint size
1 box round, polished toothpicks
Assortment of wood screws and small wire nails

A Copying Technique for Color Slides

By Russell Myerly

There are several methods of copying or duplicating transparencies. My favorite method is by projection on paper. The slide is projected on paper in the same manner that you would use a screen and the image is photographed.

This sounds extremely simple—and it is. No article of this kind, however, is of much service to the busy photographer without specific suggestions. So here goes.

For ordinary copy work the paper should be as fine-grained as it is possible to obtain, and should be of a generous size, at least 18" x 24". The paper is supported in an upright position by clipping it to a drawing board or a sheet of ½" plywood. Do not use thumb tacks as they reflect the projector light. The paper should be stretched taut so as to be free of wrinkles and bulges. It goes without saying that the paper should be scrupulously clean as every stain, every fingerprint, every speck will show in the copy. Metallic paper should not be used unless it is cemented to a heavy board and squeegeed until it is absolutely free of wrinkles.

The paper is set up in a darkened room (the same as a screen) and the slide is projected on it. No special projector is required. Use the one you have. As with a projection screen, the size of the image on the paper is determined by the distance of the paper from the projector. It should be apparent at once that if the paper is 18" x 24" and is placed 10 feet away from the projector that there will be an enlargement of some portion of the slide. Therefore, this is a superior method of cropping.

Inasmuch as this work will be done in a darkened room and there will be comparatively little light reflected from the paper, a light meter with a large baffle for dim light is a requisite. The slide is projected on the paper and a meter reading is taken about one foot away from the paper.

A ground glass camera—either view or reflex— is a most useful tool in this type of work. The camera is placed on a tripod and as near the axis of projection as possible without casting a shadow on the paper. The distance from the camera to the paper is dependent upon the lens used. In order to have the 18" x 24" image cover the entire negative area, however, a long-focus lens presents fewer problems than does the normal lens. When everything is in readiness, photograph the image projected on the white paper.

This copying technique is simple and straightfoward. But why not go a step further? If this technique is valid for copying from white paper, why not copy from tinted papers? Now the fun begins! By using tinted papers it is possible to change the entire mood of a transparency, to secure better flesh tones, to alter backgrounds, to subdue detail—in short, to manipulate color so as to obtain a dozen pictures where only one existed before. Again the type of paper used is very important. Illustration board is too expensive and its range of colors is extremely limited. Perhaps the most useful kind of tinted paper for this type of work is COLOR-AID. It comes in a sheet of handy size (18"x 24"); there are about 200 tints to choose from, besides several shades of gray; it has an extremely fine grain; it is washable; it takes crayon and pastel chalk very well; it can be bought in any art supply store; and it costs only about 25¢ per sheet.

If the slide is too blue, project it on yellow paper; if the slide is too red, project it on green paper; etc., etc. If an accent line is needed in the picture, add that accent line by using black crayon. Are there conspicuous cotton-puff clouds in your landscape? Subdue their whiteness by using blue pastel chalk. By a combination of tinted papers and common crayons, unusual effects can be obtained.

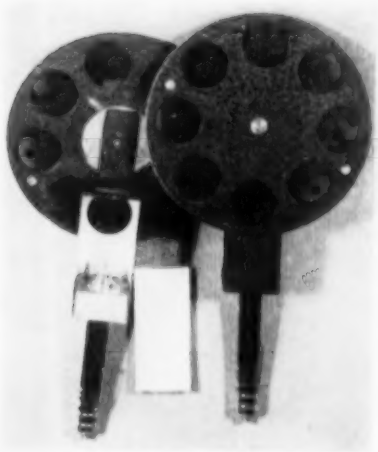
This is a method of such flexibility that its uses are limited only by the imagination of the photographer.

Note: This is the first of a series of short articles we hope to bring you on the various methods of duping color slides. The idea of using colored papers as a screen is a clever one. Carefully graded paper colors are as essential as graded filters. Any old yel-

(*See Copying, Page* 51)

Scoring In The Dark—Wireless and Simple

By Joseph G. Barnett APSA and Al. Niederstadt PSA
both of Vailsburg CC, Newark, N. J.



Paper paddles, wooden paddles, metal paddles. Thin paddles floppy, thick paddles rigid—there must be a better way. After the continual fumbling for the right number when it becomes hard to find, there is a strong temptation to show the available 6 rather than hunt for the elusive 7. With the increasing number of color shows that must be scored in the dark illuminated scoring devices are a must. Many are the complicated electronic systems dreamed up for this purpose. They are lovely to look at and add a mysterious aura of importance to the proceedings but the snake-like cables and heavy hand pieces involved, discomode the judges and interfere with their comfort and freedom of movement.

By permitting the inventor that rests in the breast of every gadget-minded photographer to come to the front we started from the beginning and worked out what seems to be the simplest possible illuminated "Paddle". It consists of a small metal box, white enameled inside. A penlight flashlight is inserted through a hole in the bottom and shines through an opening in the front that coincides with a set of transparencies of the scoring numbers. These are contained in a circular disc that can be revolved in front of the light. Every camera club contains at least one genius who could copy the device from this sketchy description alone but details follow.

Our club made a set of three units and had the metal work done professionally. It was not expensive. The discs were made of two circles of .020" aluminum 6" diameter with 8 circles 1¼" punched around the circumference. The numbers were taken from a large calendar and arranged carefully in a circle and photographed with process film which gave us clear numbers on an opaque background. The numbers were placed in exact position by placing the metal disc on the ground glass of the camera. An 8 x 10 view camera is easiest but a smaller size will suffice by photographing the group in sections. Full exposure and development is suggested as there should be a little tone on the figures to slightly diffuse the light that comes through. The film was protected on front and back with sheets of clear acetate and then bolted between the metal discs. Rivets would have saved a bit of room but it might be necessary at some future date to renew the figures or make some change and we saved room by filing the heads of the bolt thin. We used the 0 and then 3 to 9 because that conforms to the system we use in scoring. The 0 is used by a club judge when his own work is in question.

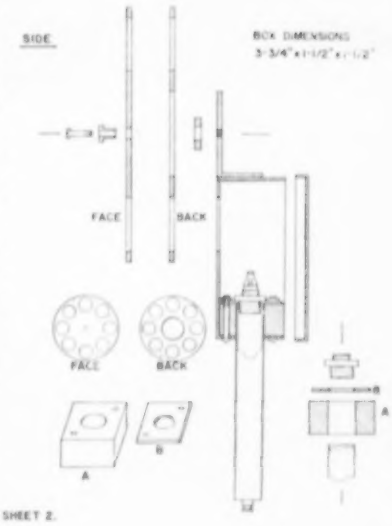
The L-shape bracket is welded or hard soldered to the top of the box which for that reason should be made of copper or bronze with a removable cover for trouble shooting. The block "A" is wood and should be a fairly tight fit as this part decides just how sturdy and trouble free the unit remains.

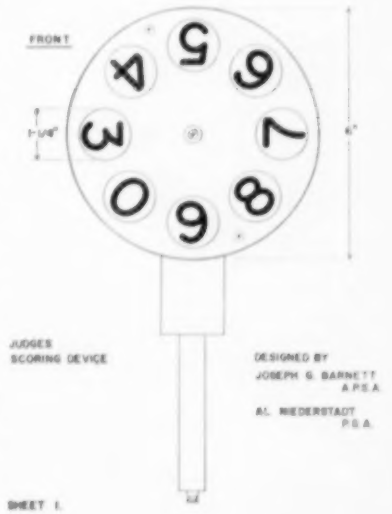
Of great importance is the means for fastening the circle to the bracket. The spacer bushing shown was made so that a tight fit was possible allowing the disc to be rotated and still hold its position and at the same time not loosen the screw in the center. The length of the bushing has to be accurate and the washer must be the same thickness as the back half of the circle.

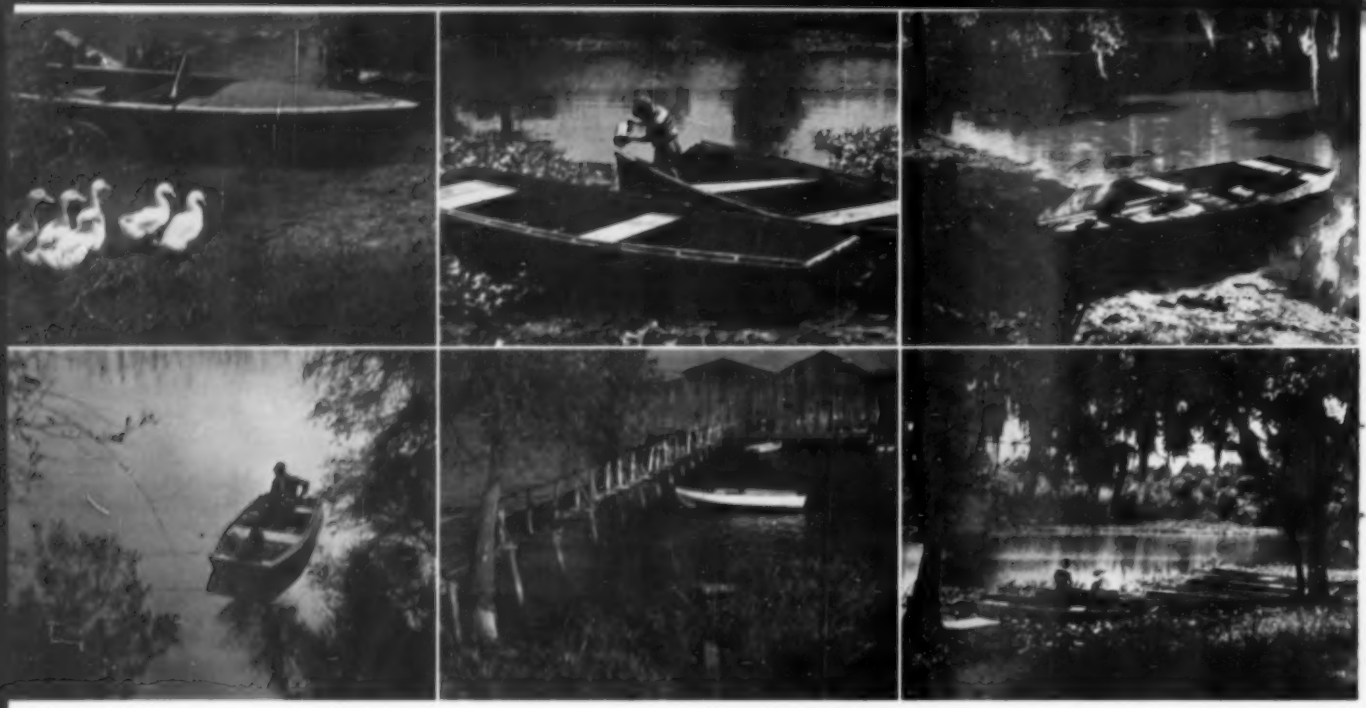
The penlight used was the type with a button on the bottom that takes a light push to operate. Other styles can of course be utilized.

The whole thing was finished in a black crackled baked varnish. If anyone would like to improvise further a click stop arrangement would be an improvement as would some method of seeing what number is in front of the light without lighting the lamp. That we will leave for other inventive minds as our muse has retreated into hiding.

One fact merits attention and that is the universal praise that this device has earned from the judges who have used our set of three. They have been used in an international salon and an inter-club competition and proved speedy and handle smoothly.







Row Boat Salon

By S. D. Chambers

Photos by S. D. Chambers and Dr. I. K. Moorhouse

Why a Row Boat Salon? "How big is a row boat?", someone may ask. Another may answer, "As long as a piece of rope." We are told that row boats, or canoes as they are sometimes called, are found in divers sizes, forms, construction, and names in various countries of the world. To some a row boat is a one-man canoe or dugout affair, but it is known that native kings of Africa have used war-canoes with a capacity for carrying large crews. In South America large dugouts have been made from huge trees and propelled by sail as sea-going craft. Evidence from ancient history, old tombs and the like indicate that row boats were used long before the beginning of recorded history. Just think of the pictures we missed. For pictorial consideration and purposes of this article, we will include not only boats designed for rowing, but any boat that might be rowed. For special effects, we have even included the outboard motor boat.

No doubt you have met the guy who has taken all the pictures within his reach. "There just ain't no more," he says. Or his pictorial shots are seasonal. The flowers have to be in bloom, or its during "peach picking time" that he gets his winners. Then he complains of the unjust criticism of a camera club friend who pointed out the lack of universal interest and appeal because of the high specialization. What is your score on these items? Does your favorite subject give you a problem in composition? Are you able to put into it the mood, mystery, and human interest that you want? And are you getting the punch and impact required of a winning shot?

Then, let us consider the row boat. Here is subject matter that can be found in abundance the world over. A subject that has evolved from the canoe, which was made by stretching bark or animal skin over a wood frame, to the dugout which was made from a tree trunk by burning (before the use of civilized tools) to hollow out a boat. Thence, from these to our modern row boats and small motor boats which are built from the finest materials with the greatest of skill by the use of proper tools. With this, names for the craft vary the world over. Skiff, bateau, dinghy, johnboat, wherry, gig and on and on—. In western United States, we have the dugout, sometimes called the pirogue. This is a small narrow boat, sometimes built from plank, and it can carry one or two people. This evolution can be traced through many stages and finally to our modern speed boats. That same human instinct that makes you want one more gadget on your camera, made somebody screw a motor on the row boat. All this for a little more speed with a little less work. However, it added variety to the pictorial possibilities.

The row boat furnishes us pictorial material the year round. It knows no season. We may favor a summer Sunday afternoon shot of a boy and his girl rowing down the river, but the retired wreck half-filled with water in mid-winter also has pictorial qualities. Though the row boat remains a boat it offers a variety of salon subject matter. It may be for the beauty and craftsmanship of a new boat, or looking to the other extreme, it could be the discarded derelict that satisfies our pictorial fancy. Many a row boat is worthy of shooting, just because of its pictorial setting and surroundings.

The universal knowledge and interest in rowboats make them popular pictorial material. Crude pictures with this indication have been found in historical remains with datings earlier than the beginning of recored history. This universal interest supports their use as a prop in many of our pictures. It may be the negro boy sitting on the bow with a fishing pole, a fisherman anchored in a cove, or a man rowing his boy and dog for a Sunday afternoon ride, but we are always on common ground when the row boat appears. Even if your picture contains no person, whatsoever, the row boat lends it that element of human interest.

Row boats are not human enough to talk salons with you, but you will find them radiating mood and mystery. You will find reflection scenes that lead your imagination on a trip of fancy to pictorial wonderland. Texture shots and the weather beaten paint will portray a story of years in the water. By catching a scene of late backlighting from the sun, and over printing, you are able to produce a moonlight scene with an envious romantic mood.

You will find the row boat to be a gracious and patient model. Shoot till your heart is content. She will never complain. If the pose is unsatisfactory, arrange to please your taste. Or if occupied, the boatman is usually obliging, especially if he is to be included. (However, this may cost you an extra print). The graceful lines and oval forms, as seen from a high angle lend themselves to many combinations of pleasing composition.

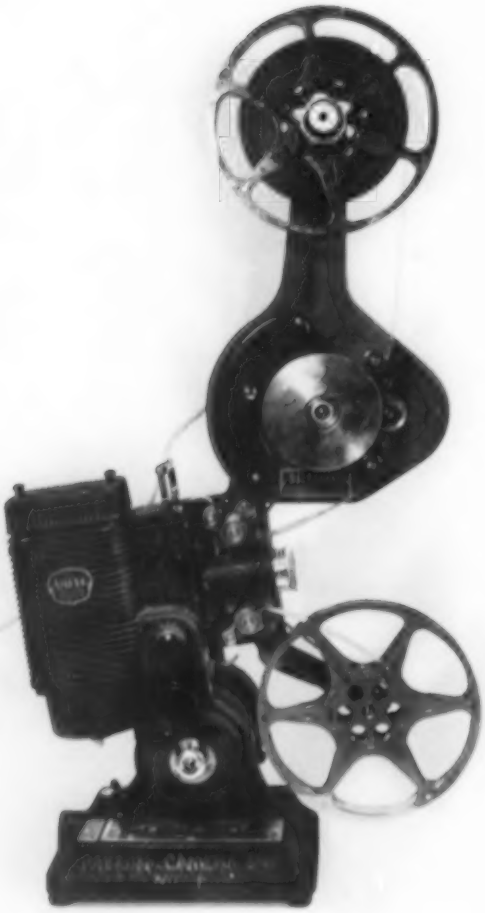
If you would add the magic of impact and dynamic composition, then consider the outboard motor boat. Putting a motor on your row boat is like fitting a box camera with a powerful lens. The lens gives your camera power, control, and versatility in catching the pictorial that would have otherwise been impossible. A motor does the same thing in presenting your subject matter. It gives you action in the river, pond, bayou, or lake. This plus backlighting from the sun, gives you sparkle, powerful lines, and impact for supporting a dynamic composition. It is here that an elevated angle pays off. An excellent viewpoint may be found from the top of a lighthouse or high bridge.

Everywhere you go there are row boats. On every field trip you take there are possibilities of a row boat shot for the salons. Remember all the row boat pictures we have been missing since before the beginning of recorded history. Resolve to miss no more.

S. D. Chambers has written for the Journal before but we don't know where he has found the time for it. In his non-camera hours he is a chemist for Gulf Oil in Port Arthur, Texas. Seems like he spends most of his time being DR for Texas, a member of four Portfolios and Workshop Group #41. Has just received notice of his 50th international acceptance. Joined the Port Arthur C.C. in 1946 and has served as an officer every year, including the presidency in 1950. Helped organize and has been president of the Sabine Area Council and served two years as president of the Port Arthur Art Association.

Magnetic Sound with ANY Projector

By George W. Cushman



Movie amateurs everywhere will be interested in the latest development to appear in the field of magnetic sound.

Being revealed for the first time this month is a new device which can be quickly attached to any projector, 8 or 16, sound or silent, and which instantly makes that projector capable of running magnetically sound striped film.

Now, anyone, no matter what projector he has, can, for a nominal sum, have sound movies, with sound on film, through the ever popular magnetic sound stripe on the edge of the film.

Although the device itself is quite simple in design and operation, the manufacturer, The Magnasync Manufacturing Company of Hollywood, states that considerable time and expense has already gone into the development of the device in order that it may be trouble-free and capable of truly professional results.

I heard this device demonstrated in Los Angeles recently and can honestly say that the quality of the sound (on 16mm. film) was as good as any I have yet heard from a magnetic sound stripe.

First, let's describe how the device works. It simply fastens on to the supply reel spindle of the projector, the supply reel of the film being placed above it on the second spindle provided on the top of the device. (See illustration.)

The film, with magnetic stripe along the edge, is threaded under one idler roller, around the large flywheel drum, back over a second idler roller, and then into the proj ctor in the normal manner.

The projector, in pulling the film past the first sprocket wheel, also pulls it through the sound device.

A long cable from the magnetic heads in the device is attached to any tape recorder, and the motion picture is ready to be seen and heard.

Now, let's look at the construction. The design is so simple that the skeptic would doubt that good quality could be possible. Were the quality not well nigh excellent we wouldn't waste words and space here telling you about it.

The manufacturer has had years of experience in magnetic sound, and their Magnasync Synchronous recorders are used in many movie studios in Hollywood.

Their desire, from the start, is something that would be simple in operation, yet capable of giving excellent quality. This writer is convinced they have succeeded.

As any sound engineer knows, good sound depends upon freedom from wow and flutter, as far as the mechanical end is concerned. This is obtained by careful design and balancing of the flywheel, one of the most essential components of a sound system of this type.

The large heavy drum around which the film moves as it passes the playback head is adjacent to a small spindle centered in a ball bearing (which may be seen at the right of the drum and between the upper and lower idler rollers).

This spindle is centered in a large heavy flywheel located on the back side of the device and which is responsible for the steadiness of the drum as it revolves, thereby eliminating all discernable wow and flutter, leaving the sound free and clear.

Furthermore, the location of the device on the projector, while being extremely handy for the operator and easy to thread, is placed there for a very definite reason. Sound heads, placed close to motors, often pick up motor noise which ruins the clarity of the sound.

It is necessary, therefore, to place the head as far from the projector as possible, and this has indeed been done in this instance.

Also, the thorough shielding of the magnetic head will further eliminate any motor or other electrically created noise from reaching the head, and the heads in this device have been well shielded, as can be seen in the photograph by the concave black housing on the left side of the device.

The placement of the sound heads in sound reproduction of either magnetic or photographic sound tracks is very important. The best place has been found to be at a point on the sound drum. All of the better sound projectors on the market today pick up their sound at this point.

In keeping with this all important principle of sound pick up, the Magnasync engineers have placed the record and

playback head in this exact spot—so that it picks up the sound from the film when the film is centered on the revolving sound drum.

Mechanically, that more or less concludes the description of the device.

But there are two more important factors which have a direct bearing on the quality of the sound which is reproduced.

The first is the tape recorder to which this device is attached. No tape recorder or other amplifier comes with the device, and such equipment is necessary for the full utilization of the attachment.

If the user has a tape recorder, it is merely necessary to attach the four wires coming from the erase head and the record-playback head of the unit to the same four wires in the tape recorder. Most users will want to do this by means of a plug and socket for instant coupling and de-coupling.

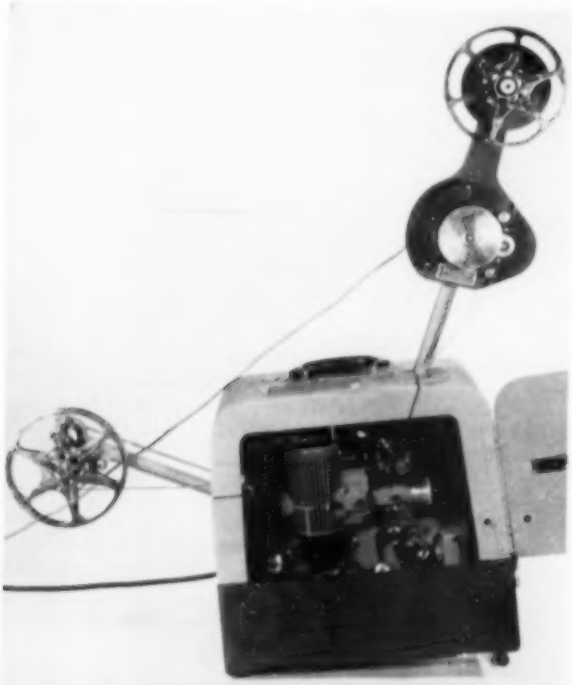
The heads used in the device are the same as those used in many makes of home tape recorders today, which assures comparable quality without any appreciable mismatch or change in frequency response.

It should be obvious that the sound can be no better than the tape recorder to which the device is attached. Correctly handled, there should be no difference in the sound whether it comes from the device on the projector or from the tape recorder itself. The recording and playback of the sound on the stripe are made by using the tape recorder in its normal manner, the only difference being that the heads in the device are being employed instead of the heads on the tape recorder.

Although the manufacturer says it is not necessary to disconnect the heads on the tape recorder when the device is being used, I would recommend that this be done, otherwise both heads are being activated (the one on the device and the one in the recorder) with the result that neither head is receiving full power for its assigned task.

In my own application of this principle I have used cut-out jacks on my tape recorder so that when the auxiliary or remote head, as I prefer to call it, is plugged in, the head on the tape recorder is automatically disconnected, resulting in full voltage going to the remote head.

It is possible to play back a magnetic stripe through most amplifiers. The head should be plugged into the microphone jack (if you are not using a tape job as suggested). Since the signal coming from magnetic film is weaker than the signal coming from a microphone, it is possible that some amplifiers will not have enough gain for such use, but others will. Also, a pre-amp is desirable and with some amplifiers, necessary.



But since recording is not possible with an ordinary amplifier without an erase oscillator, and since the simple connection to a tape recorder described above is not much of a task, the use of a tape recorder is without a doubt the best solution in the long run.

Amateurs who own sound projectors can plug the head to their sound amplifiers for playback. If the amplifier has sufficient gain in the microphone input, this can be used, but experience has shown that normally a pre-amp stage of at least one tube will be necessary.

An electronics repairman should be consulted as to just how the sound projector could be best adapted to play back the magnetic sound. The addition of one tube may be necessary with some models.

The second limiting factor to the quality of the sound is the projector itself. It is obvious that good sound quality depends upon steady movement of the film past the sound head, and since the projector mechanism is the power which moves the film in this device, a good, steady and preferably a governed motor is a must if good quality sound is to be desired.

It would be slightly stupid to expect a dime store projector to deliver good quality sound.

Before considering the addition of this device to your present movie equipment, it should first be determined if your present projector is of good enough quality to give a good result.

If the motor on your projector is of good quality, steady, and if the projector runs evenly, it is probable that good quality sound will be achieved.

The device has been made to operate at either 16 frames per second or at 24. Obviously, 24 frames is best. This, on 16mm. film, is equal to 7.2 inches per second, and is recognized as capable of producing very good quality sound.

At 16 frames the speed is 4.8 and will give excellent quality if the equipment is properly engineered and manufactured. The Magnasync people, cognizant of the fact that many amateurs will want to run their projectors at 16 or 18 frames per second, have kept this in mind and have developed the device to give satisfactory quality at this slower speed.

An 8mm. projector running at 16 frames per second results in a speed of 2.4 inches per second, a speed which is considered by practically all sound engineers as being too low for really good sound but suitable for voice alone.

As this is being written the 8mm. Magnasync is being readied, and the manufacturer states that "with a good quality 8mm. projector, that is, one with a good, steady motor, satisfactory results may be expected."

As for music at this slow speed, the high frequencies in music cannot be reproduced—that's just one of the natural limitations of any type recording at slow speeds. Speech, however, is very acceptable.

One method of improving the sound quality when the device is used in conjunction with an 8mm. projector is to speed up the motor to 24 frames per second providing the motor is capable of this higher speed.

This, in turn, demands that the film be photographed at 24 frames per second. This is, obviously, a problem for each individual user to settle for himself, but it shows the alternatives open to those who are anxious to add sound to their home movies through such a system as this new device has made possible.

Delivery of the 16mm. model is to begin this month (April) and the 8mm. model will follow some time this summer. The price is under $100.

Now it is possible, at a nominal sum, for any projector owner to have synchronized sound movies, with sound on film. Sound for the amateur is indeed here to stay.

Louisburg Square

History and Atmosphere at the 1955 PSA Convention

Text by Jean Whittier
Pictures by Samuel Chamberlain
Drawings by Virginia Carten

Boston—"the home of the bean and the cod,
Where the Cabots speak only to Lowells,
And Lowells speak only to PSA",—
to quote Allen Stimson, General Chairman of the 1955 PSA Convention in Boston.

Boston is a town where beans are cooked all Friday night and all Saturday in fat brown earthen pots in a slow oven to be served for supper Saturday night with brownbread, and again for Sunday breakfast with codfish cakes and pie. Where else in the whole world is pie served for breakfast????

As for the cod—that backbone of earliest New England economy, almost its raison d'etre—it has long been memorialized by a gilded imitation hung over the desk of the Speaker of the House of Representatives in the State House.

The State House is on Beacon Hill, a beautiful example of Bulfinch architecture made of antique red brick and having a gilded dome.

On Beacon Hill also dwell the "Brahmins of Boston" who periodically rise up in a body and face down a progressive-minded city department that would rip up the hallowed old brick sidewalks to replace them with smooth concrete.

The heart of aristocratic Boston is probably Louisburg Square on Beacon Hill, just back of the State House. To stand in Louisburg Square is to have the mantle of history settle upon you. You seem to be standing in a bit of Old England. You feel the tie with the old country and the pull of the new. You sense the attempt to re-create home in the new land. The streets are still paved with granite blocks which came over as ballast in ships. The streets are lined with sober brick-fronted three and four story homes shoulder to shoulder. Louisburg Square is privately owned and privately maintained by The Proprietors who tax themselves to maintain the cobbled streets, the locked park enclosed with high wrought-iron fences protecting the greenward. This enclosure is an exclusive play place for their children who are guarded there by statues of Aristides the Just, and the only statue of Christopher Columbus in all Boston. Gas lights are not long gone from this area.

Other Beacon Hill mansions stand side by side the length of Beacon Street where it extends from the State House, westerly down to Charles Street. Some of these mansions boast of the lovely purple glass window panes, made from a glass imported in the 18th century by prosperous merchants. The purple color developed with age because of an ingredient, then deemed an impurity, used in its manufacture in England. The best example of this lovely purple glass is at number 39 where there must be a real picture when the sun is just beyond the front of the mansion in the early afternoon.

This row of mansions overlooks The Common. The Common is just what its name implies—common land. It is about 50 acres in area and was purchased in 1634 for $150 to use for "trayning" the militia and later for the grazing of "cattell". On the Common is the Frog Pond where once scolding women were punished on the ducking stool when "cattell weren't slaking their thirst", and now small children skate in winter. The British Mustered on the Common before the Battle of Bunker Hill. Our military use the Common today on occasion. The Common is so common that it is illegal for a city department to put up signs, "Keep off the Grass".

Not far away—and the beauty of it is that nothing is "far away" in Boston—across the Common, east and north, between it and the water front, lies many and many a camera subject worthy of a PSAer. The Old State House is one of them. A short distance from the Bulfinch State House, is the Old State House built where was the market place in 1657. A lion and a unicorn decorate the old brick facade, because after all, Boston was the center of a British Crown Colonoy in that day! From the east balcony of the Old State House, the Declaration of Independence was read in 1776. It is re-read annually

King's Chapel

to this day on Fourth of July from the same balcony.

Not far away from the Old State House is the largest grasshopper in the world. You'll need longer lenses to get a picture for it is atop Faneuil Hall, another old brick structure by Bulfinch and called "The Cradle of Liberty". From the day it was built to this, eloquent speeches in that same Cause have been heard in Faneuil Hall.

In this section of Old Boston is Christ Church, the "Old North", from the balcony of which two lanterns were hung to warn Paul Revere that the British were coming by sea. Old North is the oldest church edifice in Boston and services are still conducted there every Sunday in the year.

Although 1954 Hurricane Carol blew off its steeple and it is crowded into a congested neighborhood, it is still photogenic and its interior is of rare beauty.

Behind the church is the equestrian statue of Paul Revere sculptured by Cyrus Dallin. Around the corner is Paul Revere's house, the oldest frame house in the city limits. It was built about 1676 and its neighboring dwelling, the Moses Pierce house, was built soon after by Revere's cousin. Both have been meticulously restored and are easily photographed.

Interested in photographing churches? Near the east end of the Common and not far from the Bulfinch State House is Park Street Church on "Brimstone Corner", so named because gunpowder was stored in the basement of the church in 1812. The church is the best remaining example of Boston's early nineteenth century ecclesiastical architecture. "America" was first sung publicly in Park Street Church in 1831. The soaring beauty of this church steeple is easily captured with a camera from positions on the Common.

Turn on the spot from which you shot Park Street Church and there is the Cathedral Church of St. Paul, bounded on both side and the back by business buildings so close together that not a spear of grass can find growing space between.

Down the street a few paces is King's Chapel, founded in 1686, its granite block walls the first granite quarried in the new country and now o'er laid with the patina of centuries of city living. This once Tory church became, in 200 years, the first Unitarian churches in the country.

Again not far away, is Old South Meeting House, once the "Cradle of The Revolution", then a riding school for British soldiery, now a meeting place and a museum.

Like to "collect" ancient tombstones? There's the Central Burying Ground at the south end of the Common where Gilbert Stuart, noted portrait painter, lies buried near where the British took off for Lexington and Concord on April 18, 1775, which was at that time on the edge of a tidal bay.

At the other end of the Common, beside Park Street Church, is "Old Granary" burying ground laid out in 1660. Here lie Paul Revere; the parents of Benjamin Franklin; General Warren, hero of the Battle of Bunker Hill; Robert Treat Paine, signer of "*The Declaration of Independence*"; ten early governors of Massachusetts; and victims of the Boston Massacre.

Across the street is King's Chapel Burying Ground, the first in Boston where there is a tombstone dated 1630. In the North End, a block from the Old North Church, is Copp's Hill Burying Ground where lies a patriot who "desired to be buried ten feet deep to be safe from British musket balls. Six years later British soldiers used this patriot's tombstone for a target. The bullet marks are still conspicuous."

Opposite what will be the PSA Convention Headquarters in Copley Square is Trinity Church. With its lovely facade, it is one of the richest examples of church architecture in the city. The famous statue by St. Gaudens of Phillips Brooks, with the hand of a hooded Christ stretched out to rest on the shoulder, stands on the Huntington Avenue side of the church.

On the other side of Copley Square is the Boston Public Library, designed after the style of Italian Renaissance and housing the Abbey mural paintings, "*Quest and Achievement of the Holy Grail*", and John Singer Sargent's series, "*Triumph of Religion*".

Old Ironsides

Up the street about a mile from Copley Square is the Museum of Fine Arts in front of which stands the inspiring statue by Cyrus Dallin, "The Appeal to The Great Spirit". Around the corner from this museum is another, the Isabella Stuart Gardner Museum sometimes known around town as "Mrs. Jack Gardner's Palace". Somewhat in the style of a Venetian palace, it is packed with art treasures and having a glass-covered courtyard where plants bloom all the year around.

Wish to see the college campuses? There is nothing more unique than Harvard Yard. Its sky-piercing spire of Appleton Chapel is a challenge to any photographer. Radcliffe College for women is near by. In finding it you will see some of the attractive houses in Cambridge. The campuses of Boston University and of Northeastern University are examples of the latest thing in college architecture. Across the Charles River from B. U. is the Massachusetts Institute of Technology.

A couple of miles in the other direction from Copley Square, through downtown Boston and again across the Charles, is Charlestown. Here is Bunker Hill Monument rising above rank upon rank of little brick dwellings. Here too is the old "Navy Yard" where the U. S. Frigate Constitution, affectionately called "Old Ironsides", is berthed. To play

(See Boston, page 50)

Backgrounds Should Not Talk Back

By Len Thurston, APSA

Len Thurston is from Detroit, is a very active worker in both Color and Nature Divisions and is Director of the Print Competitions for the Nature Division. This article provides a foretaste of what can be expected at those clubs lucky enough to book him during his forthcoming tour under the auspices of the National Lecture Program. The trip will be a limited one and first come, first served, so be ready to jump in with your reservation!

Almost everyone with a color camera enthusiastically attempts flower studies. Few ever achieve success with this apparently simple and colorful subject.

The trouble does not lay in exposure, for in most cases the colors are well rendered. Almost invariably the picture is ruined by busy and distracting backgrounds. In fact the most common reason for rejection of both flower and nature studies in our exhibitions is the entire lack of order in the background.

Articles have been written on this subject many times, and yet the malady persists, and most likely will be with us as long as the camera is used to record pictures. Few lose sight of the fact that every good picture must have strong interest value, but especially in the case of garden and nature photography we obscure the interest value because we failed to plan for order in the background. Never, not even in the case of nature pictures showing camouflage should the surroundings overpower, let alone obliterate and obscure the subject interest.

Before ever tripping the shutter on the most interesting subject the background must first be studied, and a plan adopted so that it will complement subject interest. Sometimes quite an area is included even on a close-up of a flower in the field view. All of it must be carefully screened. Fortunately for the photographer there are many methods that may be used to eliminate unwanted detail in the background.

Naturally the easiest picture to control is the one set up on a card table, and yet many of these leave much to be desired. In the case of nature pictures the natural habitat of the subject should be studied; the best nature picture is one where the subject is naturally placed amid its physical environment. This means toting more than the specimen home for your picture in many cases. In the case of many insects this is easy, for all that is required most often is a leaf or two of the plant which the insect frequents. The Tree Cricket sings at night in a mockorange bush, so his picture may be made with one of these leaves as a stage, with his two antenna caressing the black night air. In fact many light colored subjects are complemented by the use of black, and this is the easiest of all backgrounds to use with color, since color film is by nature contrasty.

Flat backgrounds are most safely achieved on card-table set-ups by means of a shadow-box. This merely consists of a box of any size large enough to do your particular job. The inside should be painted flat black. One side should have a large round or square hole cut into it, and this face of the box should also be painted flat black. Obviously the shadow-box is placed directly behind the subject in relation to the camera. Use of such a box eliminates the danger of any light being picked up by the background, and reflected back into the lens. Never use this box on low key subject matter. It is best used on whites, yellows, and yellow reds, and sometimes on yellow-greens.

The popularity of the blue card is waning, but at times it does have its place. If you do use the blue card be sure that its color does not overpower your subject. Usually its tone should be less intense, and especially if the subject is smaller in relation to the background. Small centers of interest in relation to the size of the picture should dominate pictorially by their intensity of color in relation to the background. Also when using the blue card be sure that the camera angle is upward, for when you look at the sky you always look up, and never down. It is poor taste to cast a shadow on that blue background; who ever saw a flower, or a bug cast a shadow on the sky? Skies also are darker towards the zenith than at the horizon, and fortunately this rule of Nature makes good pictorial sense too. Pictures slightly darkened at the top tend to keep the eye from moving up and out of the picture. With your card background all you need to do to achieve this effect is to devise a method of bending the card backward slightly from the subject, and lights. Some of the light will be reflected upward at the start of the curve, and away from the camera lens.

The two most common tricks on close up work out-doors are to use a high camera angle with the sky as background, first having found an opening of clear blue sky, or a low angle using a minimum amount of both foreground and background. Very often in this case both areas will be quite busy: in such cases the situation is still not hopeless. On all except dark subject matter the picture can be saved by cleaning up the immediate foreground, and casting a heavy shadow on the background. Many subjects photograph more dramatically if back and side lighted, and so it is quite easy to cast a shadow on the background, and just clear of your subject. The author carries a large umbrella in his automobile just for this use. A reflector will be used to punch some light into the camera side of the subject.

Of course this technique is just an outdoor version of the shadow-box, but with caution it works well if you are careful that there are no light-catching objects in that shadow background. Oftentimes this same method can be used on a larger scale when large shadows and dense backlighted evergreens compose the background. This is common in gardens, and when a close up is desired of a flower make use of this fortunate happenstance when offered.

Of course there are times when you cannot use either sky, or shadow. Sometimes you will notice that the background, although well lighted, is pretty much one tone, such as grass, or dense foilage. If not cut up by shadows and bright spots it is a simple matter to throw it drastically out of focus, by

focusing on the subject as shallow as you dare, and still keep it wire sharp. Subject matter in this case must either make strong color separation or be of an entirely different intensity: in other words it should always make a good separation with such backgrounds. When color separation is not too strong, backlighting will often create the effect needed. It is important to remember that such a background may need cleaning up to eliminate bright spots. Open sky areas must be confined to tiny portions, consequently the lacy background of trees against a sky will seldom be pleasing.

In your own garden, rocks and sidewalks that may offend can easily be covered with garden soil. The layer of soil can be very thin, and it will still do the job. Dry earth that picks up too much light can be finely sprinkled with a misty spray from the garden hose to darken it, but again if you are using backlight beware of droplets of water that throw little facets of light back to the camera. These are easily overcome with a pinch of soil.

A simple method often practiced in flower portraits of large leafed plants to obtain pleasing backgrounds is the use of the plant leaves themselves. Sometimes a slight rearrangement, by means of twine (out of sight of course) makes a very pleasant and natural leaf background for a blossom. Needless to say the re-arranged foilage should still appear in natural growing positions. No doubt such an arrangement will leave some small areas in the field of view not entirely filled. If you have chosen that this vacant area be the good Earth, or heavy shadow, it is pictorially correct to allow one or more of these to be at the corners. If you are using a blue card or light-shaded background the unfilled space should never be at the corners: the tendency would be to take the eye to the corners, and out of the picture.

Nature pictures of the greatest charm are true habitat shots. Unfortunately Nature's backgrounds are usually very busy, and so a lot of tidying up is necessary before out-door nature pictures can be made. The photographer should be careful not to be over-zealous: leave enough of the natural setting to make the picture authentic. The little coral-colored rose fungus growing in the sandy gravel of the roadside, and partly hidden by fallen oak leaves in the autumn needs part of the debris moved away, but some of the leaves should remain around it, to show the size of the fungus, and expose some of the soil to show where it grows. Of course you will make sure that no little pebble, or a leaf will pick up more light than the fungus. A blue crab is found on a shell strewn beach: An area is cleared of eye catching broken shells down by the water line where the sand is wet, and wave action is evident. The crab is carried to this spot and there a picture is made, and although it may leave something to be desired it is still a prize slide for it tells the story of sand, salt-water, sea-foam, and one of the citizens of the shoreline.

Oftentimes in outdoor nature photography the subject may be moved to a spot of your choosing that lends itself to a better picture, but the spot should always appear authentic, and that may mean also moving enough of the surroundings and arranging them carefully in place so as to hide your trickery from the observing eye of a naturalist. Your mistakes in reproducing a natural setting should teach you considerable about your subject and its environment. It will make the photographer a better naturalist. At the same time in the arrangement of the subject matter good pictorial axioms should be used to try for the perfect picture with order in the background.

The artful photographer will always devise new methods to arrive at simple unobtrusive backgrounds. PSA members will get many tips by studying the Exhibition and Instruction Sets offered free by their Divisional services. If you have not already done so write those in in charge of these sets (see p. 56). You may study at your leisure how others have handled this perplexing problem. In every case where you see an outstanding picture you will note this rule has ben applied, "Order in the Background, for it must not talk back."

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portfolio
1955 Rochester Salon

Sandlotters — Ollie Fife

Oriental Maid

Wellington Lee, APSA

Midsummer Night's Dream

Leta M. Hand

Running With the Surf

R. R. Valentine

El Caribe

Hugh B. Watt

Day of Rest

Robert V. George, APSA

Every Member Get A Member

But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor. Sponsors names are in black type.

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George O. Baer

ANDERSON, Theodore S., Box 354, Phillisburg, Kans. 2'55 PJ
M.C.

ANDERSON, Walter E., 134 Manor Dr., San Carlos, Calif. 2'55 S
H. W. Greenwood

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W. Cecil Richardson

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M.C.

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George Dugan

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Albert E. Roser

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Louis F. Bucher

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Cleveland C. Soper

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M.C.

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M.C.

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Loke Wan Tho

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C. A. Yarrington

WU Hung Tak, Dr., Room 120 Edinburgh House, Hong Kong 1'55 P
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B. A. Little

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Ralph Carey

CAMERA CLUB OF BAY RIDGE, c/o Dr. S. Traunstein, 357 Ninth St., Brooklyn 15, N. Y. 1'55 P
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CHAMBERSBURG CC, c/o Mr. G. Robert Mull, 447 Cumberland Ave., Chambersburg, Pa. 1'55 C
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COLOR FOTO CLUB, c/o Mrs. Ada Streeter, Sec., 63 Forest Ave., Riverside, Ill. 2'55 C
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Clinton Bryant

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M.C.

ROCHESTER PICTORIALISTS, 148 San Gabriel Dr., Rochester 10, N. Y. 2'55 P
M.C.

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M.C.

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Point Breeze Camera Club

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Confer

Henry R. Luce, Editor-in-chief of LIFE, confers with L. Fritz Gruber, managing director of "photokina" in Cologne, Germany. Could they possibly be discussing the possibility of exhibiting the winners of the PSA-LIFE Photo Essay Contest at the next photokina?

Atwater tour

Additional engagements of Cecil B. Atwater, FPSA, FRPS, on the last month of his national lecture tour are as follows:
Apr. 17 Photo Festival of Co-Ed C.C. of Fort Wayne, Ind.
Apr. 24 Akron (Ohio) C.C.

Railfan trip

The Third Railfan Camera Trip of the Walla Walla (Wash.) C&CC has been set for Sunday May 15. A special Northern Pacific train with steam locomotive and caboose will leave Walla Walla at 7:30 A.M. and get back at 6:00 P.M. Price will be under $5.00 for adults, half fare for 5-12 year olds and free for those under 5. Clubs and PSAers from Idaho, Oregon and Washington are invited. Destination is the Maryhill Museum on the Columbia and the new railroad yards at Pasco. You bring your own lunch and eat on the train.

The first of these railfan trips was held seven years ago and 198 went along. On the second trip there were over 400. Those trips went to McNary Dam. The train can be boarded at Walla Walla or Pasco and about two hours will be spent at Maryhill.

Reservations should be made with Mrs. Helen King, PSA, Box 1004, Walla Walla, Wash., but latecomers will be accommodated to the capacity of the train.

P-J Round-Up Planned

Tentative plans have been made for a Round-Up under the auspices of the Photo-Journalism Division to be held at Valley Forge, Pa. on June 18 and 19. Special sessions for members of other Divisions are planned and there will be a real Barn Dance on Saturday evening. Reservations will be limited to 150.

Table Top Photographers

If enough interest develops the American Portfolios will start an Assigned Subject Portfolio—TABLETOPS with an outstanding worker in that field as commentator. If you would like to belong to such a portfolio, please contact Hugh E. Curtis, Membership Secretary, American Portfolios, 2503 Lillie Ave., Davenport, Iowa.

Southeastern Regional Convention

Silver Springs, Florida

Friday, May 20

9 A.M. Registration, Administration Building
1 P.M. Glass-bottomed boat trips
3 P.M. Salon Opening by Herbert C. McKay, FPSA, Chairman, Carriage Cavalcade
4 P.M. Color slide, stereo and movie clinic. Ralph Gray, FPSA, FACL and R. B. Heim, PSA in charge.
7 P.M. Banquet, Silver Springs Restaurant
Welcome by Wm. Ray of Silver Springs
Response by Norris Harkness, FPSA
8:30 P.M. Stereo Exhibition, presented by Herbert C. McKay, FPSA.

Special Events

1 to 3 P.M. Special underwater shooting demonstration
All day Jungle Cruises, Ross Allen Reptile Institute, Tommy Barlett's Deer Ranch, Carriage Cavalcade, shooting sessions.

Saturday, May 21

9:15 A.M. Pointers for underwater shooting. Bruce Mozert, Silver Springs official photographer.
1 P.M. Organizing and increasing camera club activities. Courtland F. Luce, Jr. APSA
3 P.M. Salon Workshop. John P. Montgomery Jr., PSA.
4 P.M. Coordinating professional and advanced amateur activities. Jim Jernigan, Pres. Fla. Prof. Photogs.
5 P.M. Print Clinic. Jake Endres, APSA, C. V. Klintworth, M. Photog., Courtland F. Luce, Jr., APSA.
8 P.M. Underwater Photography. Cmdr. Charles A. Hooper, USN.

Special Events

10-3 Glass-bottomed boat trips, special underwater shooting.
All day Same as Friday, plus outdoor shooting of old cars with models.

Monday, May 23

10 A.M. 18 years of recording Silver Springs. Bruce Mozert, Silver Springs official photographer
11:30 A.M. Movies. Ralph Gray, FPSA, FACL.

Special Events

10-3 Same as Saturday.

Registration Blank
Southeastern Regional Convention—PSA

Ricou Browning, Silver Springs, Fla.

Please register me for the 1955 Southeastern Regional of PSA.

I expect to arrive at Silver Springs about .....M. on .....

There will be ..... in my party and we will require the following accomodations:

.....

In case I am delayed, please advise me where you have made reservations for me.

Name .....

Address ..... City ..... State .....

(Note: There are ample living and eating accommodations right at Silver Springs but our large expected attendance will require reservations in advance. Late applicants may have to live in Ocala, six miles west.

Convention is open to all photographers—PSA membership is not required

Price Changes

An item of major interest to a consumer is a price change, either direction. We see by the papers that Eastman Kodak Co. is increasing the price of printing papers by about 10%. On the other hand Kodak has reduced the price of Plus-X roll film in the 620 and 120 sizes by a nickel in single rolls, from 50 to 45 cents and the Duo-Pak from 90 to 85 cents.

Ansco has reduced the price of Plenachrome by six cents a roll and the three-roll economy packs by 21 cents.

Exakta Camera Co. has announced increased prices for the Automatic Exakta VX cameras within 60 days.

Still Cameras

Since the annual Trade Show at which most manufacturers announce their new products is still three weeks off as this is written, there are not too many offerings to write about. We'll try to get a quick rundown in the May issue.

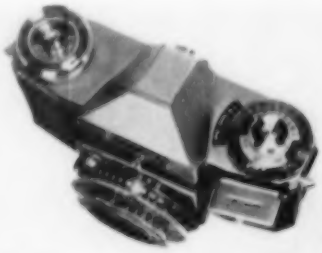
Biggest news in the still field this month is the new Graphic 35. There are several excellent features, the leading one of which is push-button focusing. The camera and its controls have been designed to fit the hands and a pair of buttons on either side of the camera actuate the rangefinder and lens in a way that is so smooth it defies description. You must feel it yourself to appreciate the fine workmanship that makes it possible. With each index finger on its button, the right middle finger falls naturally on the shutter release lever making follow-focus shots possible.

The lens and shutter are made in Germany to rigid specifications, the rest of the camera in Rochester. The lens is a 50mm f/3.5 which stops down to f/22. The shutter has speeds from 1 to 1/300th and bulb, plus full synchronization for X or M flash and delayed action. Wind and shutter interlock prevent double exposures, though they may be made easily if desired.

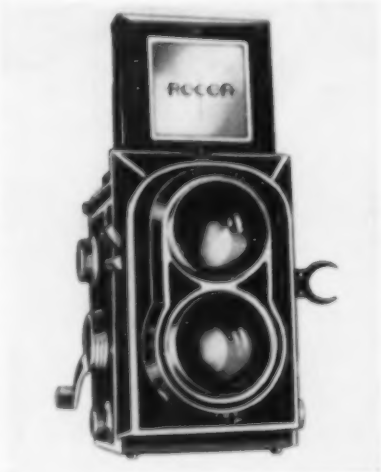
A color-coding system is incorporated in the focusing scale to make flash exposures easier. As the rangefinder is focussed a dial with color segments rotates. When the distance is determined the diaphragm lever is set to the same color and the exposure is correct for flash at 1/50th with daylight color film and #5B or 25B bulbs; indoor color with SM or SF; indoor color with the new M2 bulbs; with daylight color film and Stroboflash II; and with shutter on 1/300, with indoor color and #5 or #25 bulbs. Other combinations are also possible.

The camera also features a shutter-cocked signal, a film plane indicator for close-up work and a clip-on shoe flash holder connection. Three new flashholders are made for the camera, the Graflash P-L is supplied with it in a kit. The Graflash BC or the M-2 BC are also available.

Price of the Graphic 35 with case and flash is $89.50.

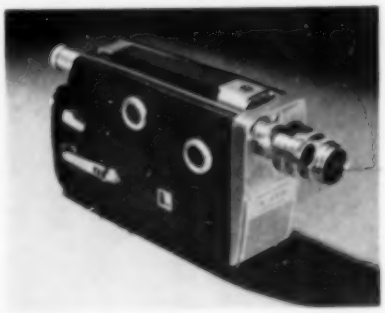


Carl Zeiss Inc. announces a new model of the Contaflex, to be known as the Contaflex II, which includes a built-in ASA calibrated exposure meter. The meter is built right into the housing and the scales are on top for easy reading. With Zeiss Tessar f/2.8 lens and Synchro Compur shutter it is priced at $199. The earlier model will be continued but will be known as the Contaflex I.



The Journal's Advertising Manager, Vince Rocca, claims credit for this one, but the importers, Arel, Inc., say it isn't so. They tell me that the Rôcca camera isn't named for Vince Rocca at all, even though it, too, is a swell piece of merchandise. Seriously, the Rocca is an automatic twin-lens reflex fitted with a Steinheil Cassar f/2.8 lens in Gauthier Prontor SVS shutter synchronized for X and M at all speeds. Shutter has 8 speeds from 1 second to 1/300th and delayed action device. Film transport is by crank which also cocks shutter and counts frames. In addition to the ground glass it has an eye-level finder, magnifier and removable hood. Price with case is $127.50.

Movies



Newest thing in movies is the Cine-Kodak K-100, roll loading 16mm camera. The camera features a motor that exposes 40 feet of film at a winding, a full-size one-for-one telescopic viewfinder, accurately governed speeds from 16 to 64, backwind, single exposures, drive shaft for electric motor, takes either single or double perforated film in 50- or 100-ft. rolls, a motor condition indicator which shows how many feet left in a winding and interchangeable lenses. It is available with either an Ektar 25mm f/1.9 lens at $269 or an Ektar 25mm f/1.4 at $369. Other Cine Ektars from 15mm to 152mm can be used. A descriptive pamphlet (C3-101) may be had by writing Eastman Kodak Co., Dept. 8-V, Rochester 4, N. Y.

Lenses

Three new telephoto lenses are announced by Geiss-America. One is a telephoto for the Argus C4 which couples to the rangefinder. 135mm, f/3.5, it lists at $99.50. The second is an 85mm, f/1.5 lens for the Contax, Leica and other rangefinder cameras priced at $199.50. The third is a modification of the 85mm lens for the Exakta, Practika and similar cameras, priced at $179.50.

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, announces that stereo attachments and accessories will soon be available for the Contax IIA and IIIA cameras. The Stereotar consists of a pair of 35mm, f/3.5 lenses which mount in place of the regular lens and are coupled to the rangefinder. At close distances no accessories are needed, but beyond eight feet a prism set clips on to provide the proper interocular. The stereo pair

is recorded on film side by side and may be projected or seen in a viewer.

The same firm also announces an angle viewfinder for the Contaflex. Useful for candid shots it is also very helpful in extreme close-up work, copying, microscopy, etc. Price is $22.

Exakta Camera Co. is offering a new Biotar 58mm, f/2 with automatic diaphragm. It is available only with the Automatic Exakta VX as a complete unit priced at $392.

A Schneider Xenon for the Alpha is being imported by Karl Heitz. It has automatic diaphragm and is coupled to the Alpha camera and rangefinder. It is a 50mm, f/1.9 lens and with the Alpha 4 is priced at $319.

Flash

A new Voigtlander BC flash has been announced by Willoughbys. Taking all midget bulbs, it fits all Voigtlander cameras and many others. It features an automatic bulb ejector, a build-in tester and two-way safety shield. Connecting cord with PC tip is furnished as is a zipper case and the price is $9.95.

The new Kalart BC-400 is now available for cameras with contacts in the accessory shoe so that no connecting cord is needed. It is listed as Model 430 at $13.75.

A new electronic flash, the Limelite 60 has been announced from California by the Limelite Corp., 6040 West Jefferson Blvd., Los Angeles 16. Developed under the guidance of Howard Luray, author of "Strobe, the lively light" it has several unique features. Battery case is integral with the unit, color temperature has been reduced to below 6000° K. by a compensating disc on the tube and the flash duration is 1/750th of a second. Price is $99.50. Descriptive literature is available by writing the manufacturers.

Strobonar Six is the latest in the Heiland line. It is described as a heavy duty unit with four seconds recycling time, guide number for color of 50, 1500 flashes or more with one set of batteries. Heiland has also announced Fotoeye, an extension unit without connecting wires which will operate at distances up to 100 feet. No prices are given.

Said to be the first to use the new Mallory mercury battery, the Harwood Hg is designed for use with all midget bulbs including the M-2. A specially designed reflector covers a 60° field. The price of $5.95 does not include the battery but does include ejector, connecting cord for ASA and European cameras, mounting bar, M-2 adapter and test lamp.

Projectors

The only projection equipment offered this month is the La Belle Director 300, lowest priced unit in the La Belle line with the touch system automatic slide changer. It has a capacity of 150 slides and has many of the features of more expensive La Belle models at a price of $59.50.

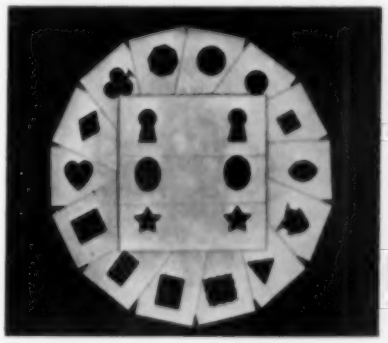
Accessories

Tiffen Marketing Co., 71 Jane St., Roslyn Hts., Long Island is ready with sets of filters for the new Ektachrome, some for use in adapters and some specially mounted for specific cameras, including stereo. They also have announced color correcting filters for use with the new GE PC-1 Color Meter. Details on request from Tiffen.

Several new lights stands are being marketed by American Photographic Instrument Co., 241 W. 27th St., New York 1. Under the Pic trade name is a backlight stand to be used near or above floor level, priced at $11.95, and new 5-section Featherlite stands priced from $17.95 to $21.95, the tallest of which extends to 11 feet.

Karl Heitz, Inc., 150 W. 54th St., New York 19, has a new tripod, the Triumph Jr. The center column has a pneumatic brake which prevents sudden dropping of the camera. Closed 22½", open 57". Price $31.50.

Geiss America, Chicago, is offering an automatic hand-held stereo viewer with a capacity of 20 slides, each held in a special carrier. The metal carriers accept thin cardboard mounts such as Realist or Kodak and the slides may be removed and changed at any time. The carriers are fed by gravity from the upper magazine. Focusing and interocular adjustments are provided. Price is $25.



Speaking of stereo, here are some new masks for those desiring effects of an unusual nature. Emde Products, Inc., 2028 Stoner Ave., Los Angeles 25 is the maker and the masks are supplied in a kit consisting of all 18 shapes, 3 each of some, 7 each of the rest, at a price of $2.95.

Two new products are offered by Bausch and Lomb, 635 St. Paul St., Rochester, N. Y. One is a 2x2 desk viewer which operates on 115 volts A.C. and which may be used simultaneously by two persons. Price is $13.50. The other is a focusing magnifier for enlarging. It has no ground glass, using instead the grid and reflector principle perfected in photomicrography. The mirror reflects the negative image to the eye through the grid. The eye focuses on the grid and when the image is in sharp focus at the grid plane it will also be sharp on the easel. Price is $6.50.

Airequipt Mfg. Co., New Rochelle, N. Y., has improved its Dual Table Viewer and lowered the price to $10.50. The image size has been increased. It is also available with the Airequipt slide changer at $24.50.

A new hand viewer featuring 9x magnification, the Opta-Vue, has been announced by Optics Mfg. Co., 3109 E. Thompson St., Phila., Pa. It is battery powered and is said to produce an image brighter than any other hand viewer. Price is $9.95.

American Kleer-Vu Plastics, Maspeth 78, L. I., is offering an accordion fold acetate wallet photo holder which holds a dozen 2¼x3¼ prints or cards and a larger version which holds 8x10 prints. Detailed information on either size is available by writing the company.

If hard water bothers you, Central Scientific, 1700 Irving Park Rd., Chicago, Ill., has two new deionizers which will demineralize your tap water at a cost of about 4 cents a gallon for the permanent model, about 10 cents a gallon for the portable bottle type. The floor model is priced at $295 and replacement resins at $25; the quart bottle is $5.95 with refills at $3.50 each, the pint bottle is $2.50 with refills three for $4.50.

Sometimes an editor gets some weird publicity releases. Among the non-photographic

(See New Products, page 51)

Eastern Zone

from p. 4

film for stills as far back as 1919, has branched out into the importing business as a sideline to his other crafts as artist, lecturer, writer, etc., etc.

PSA Contests

Two TOP Eastern Zone clubs are the hosts of PSA contests—Toledo C.C. (Ohio) with the ND's Color Slide Competition for Individuals and Color C.C. of Westchester with CD's AA Color Slide Competition coming up Apr. 11.

The Annual Toledo CC Salon will be on exhibition at the Toledo Museum of Art, May 8 through June 5th. J. Elwood Armstrong, FPSA, recently presented his popular lecture "Color Composition" to the members of this active PSA club.

Troy CC (Ohio) were the guests of the Hobart CC, when the latter club presented one of PSA's newest recorded lectures, "Birds in Color" by Warren H. Savary, APSA. This was also color night at the Hobart CC and the Troy members were invited to bring not more than four slides each with them.

Two of New Jersey's outstanding annual inter-club b & w competitions were won by PSA clubs. West Essex CC walked off with the honors in the 10th Vailsburg and the Englewood CC was the winner of the Bergen CC Ass'n contest. Dr. Wm. Mallas, PSA, a member of the West Essex CC was the maker of the highest scoring print in the Vailsburg competition receiving 26 out of a possible 27 points. Judges for this contest were, Adolph Fassbender, Hon. FPSA, Arthur Mawhinney, FPSA and Carl Sanchez, APSA.

There were plenty of cold feet when the Metropolitan CCC journeyed to The Norsemen ski meet at Bear Mt., N. Y., with the temperature staying at the 10 degree mark most of the day. Jamaica CC (NY) members traveled in a group to the field trip.

The New York CSC were the hosts of the PSA CD Individual competition with their members Dr. Richard Pomeroy, APSA, John Walker, APSA, and Frances Wolfson doing the judging. The contest was held under the chairmanship of Lillian Draycott.

The last time Henry Miner, Jr. appeared before the New York CSC it was as a lecturer and his advice was "Take a second look." Now they are having Henry back to do just that with their slides when he judges the monthly contest.

The Shore CC (NJ) has teamed up with the U.S.O. in Long Branch and now have a beautiful meeting place where they have many military personnel visiting with them at their meetings.

Plainfield CC (NJ) featured a PSA recorded lecture "My Camera in Search of a Subject" by Fred Archer, Hon. FPSA, and a live lecture by PSAer Robert Porter entitled, "Pointers for Exhibition Prints", at a recent meeting.

Roy Bohlen, PSA, recently lectured before the West Essex CC on how salon prints may be made from average subjects. Roy is a popular judge, lecturer and exhibitor being in great demand by clubs in the New York area.

Joyce Baker of the Teaneck CC attended the meeting when a demonstration of mediobrome was given and then went home and gave one of her prints the "treatment." The following meeting she entered it in competition and was a very proud winner.

Mr. and Mrs. John Roche, APSA, co-authors of the book "Photographing Your Flowers" lectured on this topic before the members and guests of the Ridgewood CC. (NJ).

Central Zone

from p. 6

ganized last September with 16 charter members. They have outgrown their original meeting place and recently obtained a new and larger one. This makes a total of 22 clubs in the CICCA.

The Midsouth CC, (Dr. Ed Skinner, Secretary) and the Memphis Pictorialists (Fred Bauer, General Mgr.!) have traded tape recordings of criticisms of each other's respective slides and prints. Repercussions will probably begin reverberating around the middle of April and continue indefinitely.

The Memphis CC was entertained by the CZ editor on Saturday, March 12, with a tape-recorded color show covering parts of England, Ireland, France, Italy, Austria and Switzerland, a trip which was made by "yours truly" and family in 1951.

Frank E. Rice, FPSA of Chicago, recently gave a stereo show before the Detroit Stereographic Society. His talk had to do with travels in Europe and was beautifully illustrated with stereo slides. He is also very well known for his two-D color work and is a leading figure in historical photographic activities.

Quotation from the Chicago Area Camera Clubs Association News: The New Look. "These are thrilling times in photography. New equipment is popping up every day. Better materials are available. New techniques are being evolved to make use of them. There are even fresh ideas—rarest of all commodities. Together, they are giving today's pictures a new look.

"Cinerama and CinemaScope are bringing new realism to the screen. In b&w we are struck by the immediacy of photos using available-light technique. Color is becoming more real, both in movies and stills. Stereo, with its own built-in realism is one more aspect of the same thing. We might call it a "race for realism."

"Countless trends and fads have come and gone in pictorial photography. This one has survived, underlying other movements. In it the camera lens cuts sharply and cleanly to show what is before it—the one thing that photography, of all the graphic arts does best.

"Improved tools and techniques bring with them greater responsibilities. We are learning to make pictures that have an inherent truthfulness about them. The judges are learning to recognize that quality and to reward it. Pictures of tramps, for example, are a dime a dozen in the shows, yet you won't see many of them these days with the subject posed beside a battered table and spotlighted incongruously in dramatic Maurice Seymour fashion. You won't find many landscapes which show trees and buildings lighted from the right, and yet containing a misty, phony sun printed into the left of the sky. We are becoming more conscious of the rightness of things.

"Those of us who have been around for a while have had our fun creating dramatic "effects." Now we are beginning to realize that there are more kicks in capturing the real impact of things. Its harder. We have to learn to see things for themselves, which isn't as easy as playing around with photographic trickery. But it's enriching, too. As we search for subject matter worth recording in the world around us, we can't help gaining a keener understanding of it." Thanks to Robert L. McIntyre, Camera Editor, Chicago Tribune.

Canadiana

from p. 10

Club Programming Victoria, B. C.

More and more PSA affiliate Clubs across country are assigning definite subject matter for their monthly camera activities. A recent edition of "Close Up", bulletin of Victoria C.C. lists these twelve months in advance. April, The Modern Trend; May, sport; June, Moods of Spring; July, ships and boats; August, sunsets; September, Animals; October, youth; November, On the Farm; December, abstraction; January 1956, Mountain scenes.

Boston

from p. 39

around on it with a camera is to lose all sense of the present.

Boston is all this and more. It is the point of departure for Lexington and Concord where was fired "the shot heard 'round the world", and where is the "rude bridge that arched the flood". The stone walls from behind which the Minute Men fired at the British Redcoats still line some of the highways and byways.

Boston is the point of departure for the historic and picturesque North Shore. In Saugus is the now perfectly restored First Iron Works in America.

In Salem are beautiful homes built by that master craftsman, Samuel MacIntyre, for men who acquired wealth in the China Trade with their swift clipper ships. Here too is the Customs House where Nathaniel Hawthorne worked standing at his high counting desk. Try to photograph this without distortion! In Salem is the House of Seven Gables about which Hawthorne wrote. Are you good at photographing black houses?

Next to Salem is Marblehead where hangs the original of that inspired painting "The Spirit of 1776"; where there is a house with its corner cut off to permit the carriage of the Marquis de Lafayette to pass. *Quaint* is the word for Marblehead: its narrow winding streets; its small homes built by fisherfolk; its few beautiful mansions built by merchants; its rocky shores whence came its name.

Cape Cod is on the opposite side of Massachusetts Bay. There is Plymouth Rock upon which the first Pilgrim foot stepped to land on these shores. Decem-

Copying

from p. 32

low won't do to correct an overly blue slide. Thus a selection of papers will be needed.

Nicholas Haz was one of the pioneers in projected color duping. At least one of the first to describe it publicly, Louise Haz has promised us access to his notes on the subject. Principal difference with the technique described here was Nick's use of an opal glass as a screen. On this surface he applied his "retouching", either in water color or opaques.

Exposures are shorter with the translucent technique and if desired the projection lens may be controlled by a clever gadget made by TDC, the Lumitrol. It dims the light very nicely.

Some of our members are using a one-to-one method but this eliminates most retouching and makes a ground-glass camera mandatory for any size change.

The only fault we can find with the technique in the article is the possibility of "keystoning". The projection lens axis must be perpendicular to the center of the screen to make the slide square up right. Unless the camera lens is also perpendicular (!) there will be some keystone effect. The larger the screen, the less it will be, and for most subjects the distortion could well be negligible.

We invite those with other methods of duping color to submit descriptions. Type on one side of the paper, double-spaced, and if your method is unusual, or unusually simple, why not include a b&w picture of the set-up.

Incidentally, we well know that any pure scientist can prove that this can't possibly work! Such comments we will choose to ignore unless you enclose with them your original slide, the awful dupe you made, and full data as to light, exposure, film type, etc. In other words, don't say it won't work until you try it yourself! It does. We have seen originals and dupes and in many cases, by careful manipulation, the dupe was superior to the original. Many salon judges have accepted dupes without knowing it.—Ed.

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ber 20, 1620. Plenty of all kinds of camera fodder on The Cape.

Whether you visit all of this, or wish to capture the essence of Boston with the least effort, try pointing your camera at the gilded dome of the Bulfinch State House on Beacon Hill from the Cambridge shore of the Charles River Basin. That view can be "out of this world".

This is a vignette-like approach to Boston. You PSAers who come to the 1955 Convention here will receive these high-lights and others in a more systematic form with maps for your delectation and guidance. So, come to Boston in October 1955!

New Products

from p. 49

items which came in lately was one for automobiles, a gadget to increase your rear view. It sells for $2.50 so we got one to explore a crazy switch. The device consists of two hinged mirrors and a connecting spring. Forget the spring. The two mirrors make snazzy spot reflectors for table top and close-up nature work. The hinges are stiff and the mirror will stay at any angle. Each hinge has a clip on it that will stick to some convenient support. It is called Look-Out and is sold by American Homecraft, 3714 Milwaukee Ave., Chicago 41.

Another release in the same mail was not so weird, in fact it took us back twenty years or so to the days we were active in sound movies and constantly running into DC in downtown areas of large cities. At that time we used the Carter Converter quite a lot and it was pleasant to learn the company is still at it. In fact, they are better now than then for nowadays you can get converters to give you AC from almost any DC voltage from 6 to 230. The capacity is around 300 watts and you isolate the parts of your equipment that can run on DC, such as a projection lamp and universal motor, and supply AC only to the amplifier or AC motors. It is easy to rig equipment with separate plugs for this purpose. Some movie projectors are already wired that way. If you have need of information on this, write Carter Motor Co., Dept. 51, Chicago 47.

New Xerographic copying equipment which will reduce drawings of up to 24"x36" to 12"x18" has been announced by Haloid. The new equipment has been field tested and one user reports indicated savings of up to $75,000 a year over former methods. Paper masters produced with the new equipment can be used to make offset reproductions.

A new type photosensitive aluminum plate designed for simple processing has been announced by Metalphoto Corp., 2903 E. 79th St., Cleveland 4, Ohio. Intended for use in producing templates, name plates and similar line copy applications it is exposed to a sun lamp or other ultra-violet source, developed, washed and the image sealed by heat.

Literature

Before we start on this month's literature offerings, a word about a new lending library of photographic books announced by Willoughbys, 110 West 32nd St., New York 1. About 1,000 photo titles are in the library and any book may be borrowed without time limit. The fee is $5 per year and as many books can be borrowed as desired, one at a time.

Elwood Pattern Works, 125 N. East St., Indianapolis 4, Ind., offers a new catalog. Mention the PSA Journal when writing.

Ednalite Optical Co., Peekskill, N. Y., offers a color filter selection chart which may be obtained in quantities by camera clubs for distribution to their members. It covers most light sources and color films. Again, please mention the Journal.

Du Pont has supplied camera shops with copies of a new booklet on their photographic papers which also contains much useful information about printing and enlarging.

Kalart offers a free booklet on Tips and Tricks in Movie Editing which is well done. Any movie maker will find some useful tips in it. Write Customer Relations Dept., The Kalart Co., Plainville, Conn., and mention the Journal.

Tucson has the real one!

The Badger Camera Clickers, club of the Graphic Arts Dept. of Tucson High School started a unique library in 1942. They started buying prints by famous photographers. Their collection of 34 prints is now valued at $765.

The collection ranges from Matthew Brady to Yousuf Karsh but perhaps the most treasured print in the collection is a print from the original negative of Joe Rosenthal, signed by the photographer and by two of the three men in the picture who survived the war. The third, Ira Hayes, died recently.

Tucson High School is unique in its approach to photography as a school subject. Photography is a recognized subject for study as part of the graphic arts program, largely due to the efforts of the instructor, Harry A. Goldstein, PSA. Harry has written a pamphlet about the program which he will be glad to send to anyone interested in getting such a program started in his local schools.

Convention leaders

Under the PSA system of revolving jobs, it is plain to see that a complete turnover in any category would lead to chaos. For that reason most functions are divided and personnel appointed so a whole new slate never takes office at once.

This is true in the Conventions Committee which has such an important status in our operations that we also have a Conventions Vice-President. The incumbent in this office is T. T. Holden, FPSA, and the Chairman of the Conventions Committee is Earle W. Brown, FPSA. Assisting him at the national level are Pearl S. Rice, APSA as Program Chairman for the 1955 Convention, Ralph D. Mahon, APSA as Exhibitions Chairman and Dr. Carroll C. Turner, FPSA as Regional Conventions Chairman.

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RCA 400
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Cinema Clinic

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Contest Films

Many amateurs are somehow afraid of contests. I would like to enter a film, they say, but my film isn't good enough. How often this has happened, and then, upon being urged to enter a film, they cop the first prize.

More often, though, it is the ambitious fellow who tries and tries to make his film perfect in every respect, and then, upon entering a contest, he finds his film doesn't even place.

Before any constructive advice can be given as to how to create a contest film, the matter of not only the judging but the judges should be mentioned.

Pictorialists who have often sent their pictures to salons have made a habit of finding out in advance who the judges are. They soon learn what certain judges like or dislike, and then submit the pictures they feel will find favor with those judges.

In moviemaking we don't have a selection of films from which we can choose (usually one a year is our entire production) so we send the one we have and hope for the best.

What do the judges look for? 25 years ago they based their judgment mostly on exposure. If your exposure was good in those days of narrow latitude emulsions and no exposure meters, you were a genius and you got the gold loving cup. In other words, the mechanics of the process was the problem and on that problem your films were judged.

Today, thanks to greatly improved films and accurate exposure meters plus wonderful lenses and fine cameras the mechanics of moviemaking is no longer a problem. In fact, today a film shouldn't be entered in a contest unless the exposure, focus, and framing are indeed about perfect. Judges have (or should have) left that phase of evaluation far behind, yet we do see judging score sheets which give so many mechanical points to these elementals.

If some of my readers think that I am a bit harsh on the beginner, let me say that the contest will be a lot harder, and I prefer to let him know in advance what to expect. Better he learn by reading than by experience that contests are getting tougher every year, and forewarned is better assurance of a better contest entry and fewer disappointments.

The answer is to have "first film" contests within our clubs—contests in which only those who may enter are people who have never entered a contest before, or some similar limitations which will give the beginner a chance.

The Orange County (California) Cinema Club has the best solution to this problem I have yet run across. All members are class B until they have placed either first or second in a club contest. Then they are in class A, and once in class A they can't ever again enter a film in class B competition, only in their own advanced class. This is an ideal situation and keeps beginners and advanced separated as they should be by their own proven abilities.

Assuming, now, that the judge has advanced with moviemaking as an art, which it is, you will naturally ask what he will like to see and what he will praise as prizeworthy.

There is no substitute for interest—human interest, if you prefer—in a film. Any film which starts fast and which keeps the judge's eyes glued to the screen is likely to give all other entries close competition.

Secondly, a judge who knows his business will give the nod to movies with action. Beautiful shots of flowers, trees, mountains and other still subjects belong on slides. Let the movie camera capture motion, therefore, if your film contains a lot of motion, and your judge is what he is supposed to be, you can expect due consideration for your film.

Thirdly, clarity of subject matter and of the message or story the film has to tell is all-important. This is probably a new name for continuity and sequence structure which involve editing, but a film can have continuity and be well edited and still not be too clear. So, make sure that, no matter how much time and effort you put on the finishing touches, the result will be clear to the judges.

Fourth I would like to list originality, but it is unfair to list this as a positive factor since an old theme well done can surely take the first prize. Perhaps I mean a new approach.

As an example, here in California, shortly after New Year's Day, all of the movie clubs show dozens of reels of the Pasadena Rose Parade which their members have taken.

Most of them are all the same, taken from one point of view, with the same lens (once in a while a close-up with a telephoto) and show the same colorful floats.

By the time you have seen three or four you don't care to see any more, yet on they come. How you would love

somebody who could give you something new and different—an original or new approach to the parade.

Then, suddenly, a different film is shown. It stands head and shoulders above the rest. The maker has used different angles, he gets human interest shots of the crowd, he shows a thinly clad girl shivering in the cold on one of the floats drinking a cup of hot coffee, a little boy asking a cowboy star for his autograph.

The film stands out. You are seeing something new. It's the same old parade, but told in a much different manner. Obviously you are impressed. So is a judge.

So, whether your subject is new or old, think of a new and different approach—one that is original—that is, if you want to win contests.

Fifth, and very important, don't make your film too long. I feel sorry for these people who take a trip, shoot 3,000,000 feet of film, and then insist on showing every inch of it.

Every film, no matter how good, will bore you eventually. The worse it is, the sooner that moment of boredom sets in. So, it's up to the film maker to determine when that moment begins and then stop his film at that point.

A skilful photographer can shoot a 30 minute film of a simple subject and have it interesting all the way through. But another photographer would have his audience asleep within five minutes.

The secret is to cut long scenes and keep the film moving to new subject matter. Dwell on each subject long enough to put your point across to the audience, but once told, don't repeat—go on to something else.

And sixth and last, don't insult your audience. They have some intelligence. Don't show a title "Our cat had five kittens" followed by a scene of a cat with five kittens. In this day of modern schools and colleges most of your audience will have had sufficient education to be able to recognize that the animal is a cat, and also, most of them can count to five. They'll do it any way, so there is no point in your counting the kittens in advance for them.

If that example seems a bit ridiculous, please be advised that I actually saw that title and scene in a film about a year ago.

If your film is intended for adults, you must expect that they have average intelligence and you should produce and edit your film with that fact in mind. In a children's film, consider the intended age and edit to that age group. Judges don't like to be treated as children, so don't insult one if you want to gain his favor on behalf of your film.

So, contestwise, make sure the mechanics of your film are perfect. Then, keep it interesting, make sure it has action, keep the subject matter clear, try a new or original approach or treatment, don't let the film drag, and last, don't treat your audience as imbeciles.

If your club has selected a judge who is up on his moviemaking toes, one who is free of the customary mechanical limitations of judging the club has thrust upon him—one who can judge freely and on your film's merits, you have a good chance of taking home the gold plated trophy.

Diffuser

(from p. 3)

can fit in your "very narrow field" as an active participant or as a receiver only. The choice is yours.

I received a circular recently from Mr. Dobyns whom you list as head of the MPD. He mentioned a tripod which interested me and I wrote him, receiving no reply. When I asked a question of ACL I received a prompt and courteous reply.

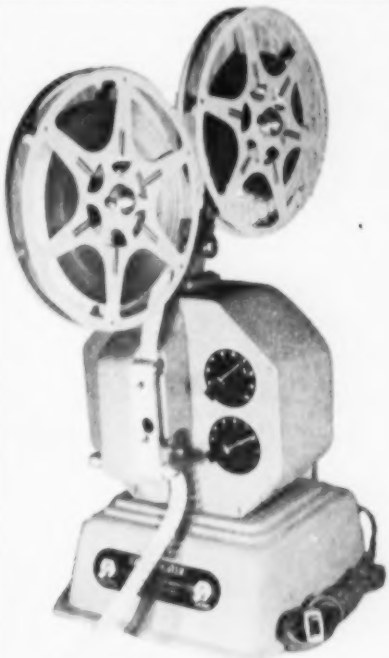
That "circular" was the MPD Bulletin and Jim Dobyns is the Editor. Dr. Harold Thompson is the Chairman of the Division. As to the lack of a prompt and courteous reply, I can think of two reasons. Jim travels in his job and may have been away from home on a long field trip. The MPD Bulletin is not his regular job, it is a labor of love. I saw the item you mention and it may be he had to write the person who sent him the information to find out where he got the tripod. I'm sure you've heard by now.

I'm writing this letter, not trying to be critical; I am just puzzled and bewildered. I would like to know where I and other former members of ACL stand and what you have to offer us.

Thanks for writing because it gives the Editor an excuse to answer all of you who have wondered. Maybe you are in the same position as the editor of a cine club bulletin who says he never heard of PSA until six months ago. He wonders why an organization of nearly thirty years standing is gobbled up by a mere upstart. Well, the upstart was started in 1919, if age bothers him. It started very small, without the large subsidies ACL had to get off. It grew slowly but steadily and in 1934 changed its name to PSA and incorporated. The Journal was started about the same time, at first as a mimeographed news bulletin, later as a printed journal, finally growing to the form it has today. PSA was always based on service by members to their fellow members.

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.



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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.

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Photographic Society of America
2005 Walnut St.,
Philadelphia 3, Penna.

Not until 1939 did it have a single employee. Now it has only a handful, enough to do the housekeeping at Headquarters, to edit the Journal and solicit advertising. ACL started out as a magazine, or with the magazine as the backbone of its service (I was there Charlie), it added other services, principally of a technical nature, with employees doing the servicing. Membership services cost money, lots of it on this basis, and membership fees have to pay for it. We in PSA feel that one reason ACL had to consider a merger was the high number of subscribers who had converted from members. This represented a cash loss of $4 per individual and that multiplied enough times spells the difference between a going concern and bankruptcy. ACL survived as long as it did only because a few people chipped in large sums of money to meet the deficits. (We are not trying to run down ACL or its members, but somebody has asked "WHY DID IT HAPPEN" and we think you should have the answer.)

In the same period of time, PSA has shown a steady growth, membership has increased, services have increased, members find all they need for their multiple photographic interests.

There is one thing about PSA that ACL did not have. Frequent meetings where members can get together, make friends, swap experiences and helps. There is the annual National Convention, the Regionals, the Field Days, Town Meetings, and Round-Ups. Until you have been to one you don't really know what help and friendship you can derive from PSA. If you missed the MP Town Meeting in Los Angeles and the Regionals, try to get to Boston in October. You will find, as so many do, that the fellowship you will find is worth far more than your dues.

Just one last thought. If you feel lost without a single address to write to and bewildered by the array of names on pages 2 and 56 of the Journal, we suggest this.

For information on MPD matters, write the Chairman. He is a member of the Board and represents you there. (He is now out of the country and the Vice-Chairman is serving until his return.) If you don't know his address (you'll find it in the new Membership Directory) address him in care of Headquarters (2005 Walnut St., Phila. 3, Penna.) and they will forward it.

If you want movie information write the man listed on page 56 under the type of help you want. (Under the Motion Picture heading or the PSA General Services.) Or write to the editor of the Cinema Clinic, address given on that page. If you are still absolutely bewildered, write the President at 30 E. 60th St., New York 22.

Wildflower Pilgrimage

The Fifth Annual event is being planned for the Great Smokies April 27-30 and an important feature will be special photographic tours under the leadership of PSAer Dorothy MacLean of Gatlinburg.

A variety of events are planned, from talks in the evenings at Andy Huff House to all-day trips to scenic spots. 32 different events and trips are planned and each will be led by a PSAer. Some of the trips are planned with emphasis on certain phases of photography such as movies, stereo, color and nature. Registration is required but there is no registration fee. Groups are limited to 30 persons in most cases and each is expected to provide his own transportation and lunch. No fees of any sort are to be charged. The program of talks is to be repeated each night so that all can be heard by everyone attending. For further details write Dorothy MacLean, Gatlinburg, Tenn.

CORRECTION

An error occurred on the facing page last month which we didn't catch until about half the copies had been printed. In changing the heading of each salon section to prevent further misunderstandings about approvals, etc., the sub-head for "Other Salons" was inadvertently put under the Color head. The correct version appeared in most of the copies issued. We hope it has caused exhibitors no difficulty and we apologize to all who might be embarrassed by our slip.

New featured planned

The vast number of contests and competitions run by PSA Divisions as very important parts of their activity are usually reported in the several Division bulletins. As a service to members of other Divisions we are planning to start next month a column of "Contest Winners" which will list the top winners of each contest. Space limitations will not permit complete listing of all honorable mention winners and point scores.

Pak-American Exhibit

Mr. Wasim-ud-Din (L) Chairman of Photographic Society of Pakistan presents silver scissors to Pakistan's Prime Minister, Hon. Mohammed Ali, who inaugurated the Pak-American Exhibition of Photographic Art at YWCA in Karachi on Feb. 18. In the center is the Society's President, Ibrahim Rahimtoola, Pakistan's Commerce Minister and partly hidden behind the Prime Minister is H. E. Mr. H. A. Hildreth, American Ambassador to Pakistan who transmitted the greetings of PSA at the opening of the Exhibition in addition to his own remarks about this cultural interchange between the two countries.

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is $1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph L. Mahon, 260 Forest Ave., Elmhurst, Ill.)

BALTIMORE (M.C) Closes Apr. 13. Fee $2.00. Exhibited May 1-22 at Peale Museum. Data: John M. Ostermaier, Cambridge Arms Apt., Baltimore 18, Md.

PORTLAND (M.T) Closes Apr. 13. Fee $1.00 plus return postage. Exhibited May 1-22 at Museum of Art. Data: Portland Society of Art, 111 High St., Portland 3, Me.

BERGEN COUNTY (M) Closes Apr. 25. Exhibited May 16-19. Data: Robt. A. Bohlen, 659 Westwood Ave., Westwood, N. J.

MYSORE (M.S) Closes Apr. 25. Exhibited June 4-19. Data: C. Varadham, The Crags, Seshadripuram, Bangalore, India.

SILVER SPRINGS (M.SS) Closes Apr. 25. Fee $1.00 and return postage. Exhibited at PSA Regional Convention. Data: Ricou Browning, Silver Springs, Fla.

RICHMOND (M) Closes Apr. 27. Exhibited May 15 to June 9. Data: Jesse W. Dean, 1606 Edwards Ave., Richmond, Va.

CINCINNATI (M.S.T, Nature T) Closes Apr. 27. Exhibited May 11-22. Data: Harry R. Reich, 2762 Latonia Ave., Latonia, Kentucky.

LEA VALLEY (M) Closes May 8. Exhibited June 11-18. Data: E. J. Carter, 5 Church St., Waltham Abbey, Essex, England.

MIDLAND (M.S.C.L.T.ST) Closes May 21. Exhibited July 2-30 at Art Gallery in Wednesbury. Data: G. V. Billson Gordon Cottage, Clive Rd., Bromsgrave, Worcestershire, England.

SOUTHWEST (M.T) Closes June 1. Exhibited June 24 to July 4 at San Diego County Fair. Data: R. J. Smith, P.O. Box 337, La Mesa, Calif.

EDMONTON (M) Closes June 15. Exhibited July 18-23. Data: Edmonton Exhibition Assn., Edmonton, Alberta, Canada.

PONDICHERRY (M) Closes July 10. Exhibited during August. Data: Wilfred C. Pinto, Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

ILL. STATE FAIR (M) Closes July 27. Exhibited Aug. 12-21. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

ROSARIO (M.C.) Closes Aug. 15. Exhibited Oct. 1-30. Data: Pena Fotografica Rosarina, Sarmiento 633, Rosario, Argentina.

PENANG (M) Closes Aug. 10. Exhibited Sept. 11-18 at Hin Co. Ltd. Data: C. A. Yarrington, 50 Church St., New York 7, N.Y. or Tan Trick-Hock, 31A Brick Kiln Road, Penang, Malaya.

GOULBURN (M) Closes Sept. 3. Entry form not required. Exhibited Sept. 30 to Oct. 8. Data: H. H. Neales, 3 Russel St., Goulburn, N.S.W., Australia.

PUYALLUP (M.C) Closes Sept. 4. Exhibited Sept. 17-25. Data: Western Wash. Fair Assn., Puyallup, Washington.

CHICAGO (M) Closes Sept. 10. Fee $2.00. Exhibited Oct. 2-30 at Museum of Science and Industry. Data: Miss Mary Abele, 2617 Hartzell St., Evanston, Ill.

PRETORIA (M.C.T.PS.Tech.) Closes Sept. 30. Exhibited Nov. 5-12 in City Hall. Data: Oscar Abremovitz, P.O. Box 1065, Pretoria, So. Africa.

LUCKNOW (M.C.T) Closes Oct. 15. Exhibited Nov.-Dec. Data: S. H. H. Rizavi, 63 Yahiapur, Allahabad 3, India.

Other Salons

(These salons do not meet minimum requirements for recognition specified by Pictorial Division).

PORTO ALGRE (M.C) Closes Apr. 20. Exhibited beginning May 25. Data: Associacao Riograndense de Fotografos Profissionais, Rua dos Andradas 1251 2° andar, Porto Algrre, R. G. Sul, Brazil.

AMPARO (M.C) Closes May 31. Exhibited in September. Data: Cine Foto Clube de Amparo, Rua Capitao Mizenda 44, Caixa 18, Amparo, S.P., Brazil.

SO. SHIELDS (M) Closes June 2. Exhibited July 2-23 in Public Library. Data: E. C. Thorburn, 156 Coleridge Ave., So. Shields, County Durham, England.

TROWBRIDGE (M.C.L.T) Closes June 8. Exhibited July 4-9 at Town Hall. Data: Arthur A. Gilbert, 25 Westfield Road, Trowbridge, Wiltshire, England.

BARRETOS (M) Closes June 10. No fee. Exhibited beginning Aug. 20. Data: Foto-Cine Clube de Barretos, Caixa Postal 285, Barretos, Est. S. Paulo, Brazil.

KING'S LYNN (M.S.C.L.T) Closes June 25. Exhibited July 26 to Aug. 8. Data: A. H. Sleigh, King Edw. VII School, King's Lynn, Norfolk, England.

COPENHAGEN (M) Closes July 1. Exhibited Aug. 14-28 at Charlottenborgs Art Gallery. Data: Aage Remfeldt, Society of Pictorial Photography, Havdrup, Denmark.

NITEROI (M.C.T) Closes Aug. 1. No fee. Data: Sociedade Fluminense de Fotografica, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

Color

(Color Division Approval)

(For listing and approval send data to Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, L.I., N.Y.)

AUBURN, April 16-17, deadline April 6. Four slides, 2x2 and 2¼x2¼. $1. Forms: Jerome Koch, 167 Pine Street, Auburn, California.

SOUTH AFRICA, May 2-18, deadline April 7. Four slides, to 3¼ x 4¼, $1. Forms: Peter Marples, Johannesburg Photographic and Cine Society, P. O. Box 7024, Johannesburg, South Africa.

EL CAMINO REAL, Apr. 29-May 7, deadline Apr. 8. Four slides, $1. Forms: 8th El Camino Real International Color Slide Exhibition, Box 8502, Crenshaw Station, Los Angeles 8, Cal.

BALTIMORE, May 3-11, deadline Apr. 13. Four slides, $1. Forms: Louis Eiford, 4616 Schley Ave., Baltimore 6, Maryland.

COLUMBUS, May 23-24, deadline Apr. 16. Four slides $1. Forms: M. L. Rhoten, 2223 Neil Ave., Columbus 1, Ohio.

READING, May 15-25, deadline Apr. 19. Four slides, $1. Forms from: John Kline, 312 Raymond St., Hyde Villa, Reading, Pa.

BERGEN, May 16-29, deadline Apr. 25. Four slides, $1. Forms: Robert A. Bohlen, 659 Westwood Ave., Westwood, N. J.

LAKE ERIE, May 15-20, deadline Apr. 27. Four slides $1. Forms: John O. Hay, APSA, 10113 Burton Ave., Cleveland 8, Ohio.

RICHMOND, May 15-22, deadline Apr. 27. Four slides $1. Forms: L. E. Walton, Jr., 2818 Irisdale Ave., Richmond, Virginia.

TURIN, May 30-June 20, deadline May 15. Four slides $1. Forms: Societa Fotografica Subalpina, Via Bogino 25, Torino, Italy.

SOUTHWEST, June 24-July 4, deadline June 8. Four slides $1. Forms: R. J. Smith, P.O. Box 337, La Mesa, California.

EVERGREEN EMPIRE, Aug. 25-Sept. 9, deadline Aug. 15. Four slides $1. Forms: Dr. C. W. Biedel, Box 1235, Station A, Bremerton, Wash.

SALT LAKE, Sept. 7-16, deadline Aug. 20. Four slides $1. Forms: Reed Wood, Walker Bank and Trust Co., Salt Lake City, Utah.

CLEVELAND, Oct. 31-Nov. 11, deadline Oct. 10. Four slides $1.25. Forms: David Darvas, FPSA, 11907 Marne Ave., Cleveland 11, Ohio.

Stereo

(Stereo Division Approval)

(For listing and approval send data to Dr. Frank E. Rice, APSA, Ste. 2050, 228 N. LaSalle St., Chicago 1, Ill.)

OAKLAND, 1st International, closes Apr. 15, fee $1. Exhibited 1st week May. Forms: Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

FLORIDA, 1st Florida International. Closes Apr. 25. 4 stereo slides, standard or Viewmaster. Fee $1. Exh. May 20-22. Forms: Ricou Browning, Silver Springs, Fla.

SCOTLAND, 36th Scottish. Closes May 2. Exh. June 4-26. Perth, Scotland. 6 stereo slides or prints. Fee $1. Forms from and ship to: T. Calder, c/o Art Gallery, Perth, Scotland.

DENVER, 2nd Denver Inter. Closes June 6. Fee $1. 4 stereo slides in glass. Data: J. O. Milmoe, 809 19th St., Golden, Colo.

ROYAL, Closes August. 12 stereo slides. No fee, send sufficient postage for return. Data: Royal Photographic Society, 16 Princess Gate, London, S.W. 7, England.

Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.)

COLUMBUS NATURE, closes Apr. 16, slides only. Exhibited Apr. 23-24. Data: M. L. Rhoton, 2223 Neil Ave., Columbus 1, Ohio.

MYSORE, closes April 25. Exhibit June 4-19. 8 shillings or $1. Send entries to C. Varadhan, Salon. Chmn., The Crags, Seshadripuram, Bangalore 3, India.

LAKE ERIE, closes Apr. 27 four slides to 2¼", $1. Forms: Donald Roof, Room 402, 1919 E. 19th St., Cleveland 15, O.

BUFFALO, Closes May 2. Exh. May 17 to June 12 at Buffalo Museum of Science. 4 slides 2x2 or 2¼x2¼. Data: Robert T. Huyck, 280 Warren Ave., Kenmore 23, N. Y.

Motion Pictures

(For listing send data to Alfred Norbury, APSA, 3526 Harrison St., Kansas City 3, Mo.

PSA Competitions

Color Print Competition— **Individuals, 4 prints any process, including hand coloring. No fee for CD members, others $1. Medals and ribbons, written criticism if desired. Close: May 20, Data: Joe E. Kennedy, 1209 Kennedy Building, Tulsa 3, Oklahoma.** ***National Club Color Slide Competition***—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs $4.00, non-PSA clubs, $6.00. Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.

Nature Slide Competition—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Apr. 15, Sept. 15. Data: Warren H. Savery, RFD #2, Plainfield, N. J. ***Nature Print Competition***—Individuals, 4 prints, 5x7 to 16x20, any nature subject except previous winners. Medals and ribbons. Closing date: May 15, send prints to W. J. Schoonmaker, APSA, New York State Museum, Albany, N. Y.

Contest of the Stars—For Star Exhibitors or those eligible. 8x10 prints, b&w, any process ex. hand coloring. No fee for PD members, others $1. Trophies, etc. Written critique if desired. Close: 20th each month, final close Dec. 20, 1955. Data: Wellington Lee, APSA, 44 Mulberry St., New York 13, N. Y. *Stereo*—for Individuals, four slides in glass. Fee: $1 for 3 Competitions. Next closing May 15. Data: Fred T. Wiggins, Jr., 438 Meacham Ave., Park Ridge, Ill.

Contests

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

PSA Life Photo Essay Contest now open, closes July 30, 1955. Winners announced Boston Convention. First Prize $5,000, other prizes $2,500 $1,500, $1,000. For set of pictures with captions and essay not over 1,000 words on any subject. Rules published in Dec. '54 Journal, entry blanks from PSA, 30 E. 60, New York 22, N. Y. (See entry blank for address to send entries.) Life reserves right to buy any entry for use at regular rates. Editors of Life will be judges. Watch pages of the Journal for suggestions which may help you win one of these big prizes.

General Electric Flash Contest, top prize $1,000, 840 smaller prizes to regional winners in three monthly contests. Pictures judged on human interest. Get entry blank from your GE flashbulb dealer.

Stereo, Academy of Stereoscopic Arts & Sciences, 6112 Selma Ave., Hollywood 28, Calif. Closes Sept. 25. Write Academy for data.

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 5936 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 1, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 56th. St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tape—Leslie J. Mahoney APSA, P.O. Box 1828, Phoenix, Arizona.
Travel—Tom Firth, APSA, Trappe, Md.
International Exhibits—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 3000 Richmond St., Philadelphia 37, Penna. Central: Orlin Gollnick, 154 South 23rd St., La Crosse, Wis. Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 3, Calif.

PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2003 Walnut St., Phila. 3 Pa.)
Editors:
PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PSA:T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St. S., Binghamton, New York.
Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave, Hollis, N. Y.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Renfro, APSA 4234½ Creed Ave., Los Angeles 8, Calif.
P J Bulletin—Hale Williamson, 07 Midland Ave., Fairlawn, N. J.
Pictorial Division Bulletin—Mary Abele, 2617 Hartrell St., Evanston, Illinois.
Stereogram—Paul J. Wolfe, APSA, P.O. Box 332, 104 N. Main St., Butler, Pa.
Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
Camera Club Bulletin—Maurice H. Louis, APSA 333 W. 56 St., New York 19, N. Y.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are $1 per year.)

Color Division

All

Hospital Project—Send slides to Karl A. Baumgaertel, APSA, 623-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 615 Jefferson Ave., Reading, Ohio.
—To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.
CD Membership Slide—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.
Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
International Slide Circuits—John Moddeionge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio
Slide Study Groups—Dr. C. W. Biedel, 2504 Veldee, Bremerton, Wash.
Instruction Slide Sets—Mrs. Andree Robinson, APSA, P.O. Box 1828, Miami, Arizona.
Color Print Competition—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.
Color Print Set—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
Color Print Circuits—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
Hand Colored Print Circuit—James Archibald, Northampton Courts, Northampton Road, Amsterdam, N. Y.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection — George F. Johnson, FPSA, Forestry Bldg, State College, Pa
Library—Hoyt L. Roush, Johnston Bldg., Charlotte 1, N. C.
Technical Service—W. K. Raxworthy, APSA, 2741 S. 59th Ave., Cicero 50, Illinois.

Clubs

Hospital Project—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.
Judging Service—East: Dr. B. J. Kaston, 410 Blake Rd., New Britain, Conn.
Fred T. Richter, 839 Beach Ave., LaGrange Park, Illinois; West: Charles H. Green, 19261 Linda Vista Ave., Los Gatos, Calif. (Inc. Canada, Alaska & Hawaii.)
Exhibition Slide Sets — This service obtained from same sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Bayless, 120 Cowell Ave., Oil City, Pa.
Color Slide Circuits—Mrs. Vella Finne, APSA, 1827 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.
Color Print Sets—Miss Louise Keller, 1939 E. Solano Drive, Phoenix, Arizona.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Ernest Wildi, 335 First St., Palisades Park, N. J.
Book and Film Library—Albert E. Roser, 4246 Upton Ave. South, Minneapolis 10, Minn.
Film Review Service—Miss Alice C. Hoffman 885 S. Lucerne Blvd., Los Angeles 5, Calif.
Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Slide Contest—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.
Instruction Slide Sets — Ludwig Kramer, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 723 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada
Print Competition—Leonard A. Thurston, APSA 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Hospital Slide Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

Pictorial Division

Individual

American Portfolios—Hugh E. Curtis, 2501 Lillie Ave., Davenport, Iowa.
International Portfolios—Miss Ethel E. Hagen, Secy. 1616 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibitor Portfolios—Roy E. Lindahl, APSA, P.O. Box 355, Drayton Plains, Mich.
Portrait Portfolios—Coleman Dixon, P. O. Box 527, Tallahassee, Florida.
Portfolion Clubs—Sten T. Anderson, APSA, 3247 O. St., Lincoln 3, Nebraska.
Portfolio Medal Award — Doris Martha Weber, FPSA, 2504 Ralph Ave., Cleveland 9, Ohio.
Award of Merit—Glenn E. Dahlby, APSA, 131 Ridge Ave., Evanston, Illinois.
Personalized Print Analysis—Dr. John W. Super, 4319 Waverly Ave., Detroit 4, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 3¢ stamp)—James T. Johnson, 1712 Calle Cerro, Santa Barbara, Calif.
Pen Pals—Frances Hajicek, 8515 South Yates Ave., Chicago 17, Illinois.

Clubs

American Exhibits—East: Robert W. Keith, 7325 East End Ave., Chicago, Ill. Central: Roy F. Schwehm, 7411 N. Damen Ave., Chicago 45, Ill. West: M. M. Deaderick, APSA, 5556 Canalino Dr., Carpinteria, Calif.
Club Print Circuits—George J. Munz, APSA, 37 Homestead Place, Bergenfield, N. J.
Club Print Judging Service—Don E. Hasech, 3005 Teton St., Boise, Idaho.
International Club Print Competition—Vernon N. Kisling, 2527 Creighton Ave., Baltimore 15, Md.
Portfolio of Portfolios—Maurice Shook, 3629 San Pablo Lane, Santa Barbara, Calif.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Frederick T. Wiggins, Jr., 418 Meacham, Park Ridge, Illinois.
Slide Circuits — James W. Stower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 135 10th St., S., St. Petersburg, Florida.
Slides for Veterans—George Towers, 19633 Rogge, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
Tape Recordings—Charlie Brooks, 1314 Aster Place, Cincinnati 24, Ohio.

Clubs

Club Slide Sets—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.
Instruction Sets—Earle E. Krause, APSA, 5706 S. Harper, Chicago 37, Illinois.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers.
Photographic Information—Don J. Mohler, Nela Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
Color—Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, N. Y.
Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.
Stereo—Dr. Frank E. Rice, FPSA, 228 N. LaSalle St., Chicago 1, Ill.

Master Mailing List

Color—Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, N. Y.
Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.
Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.
Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

Change of Address

If you are moving be sure to advise Headquarters, giving both old and new addresses. Do not notify the printer or the editorial office. Your envelopes are addressed at HQ each month and all your records are kept there.

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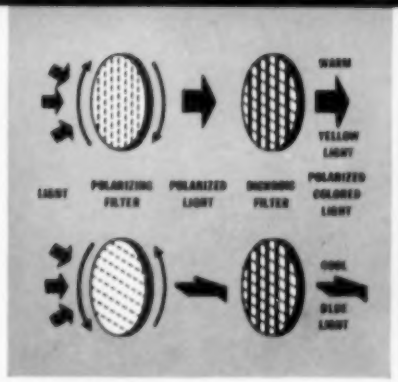

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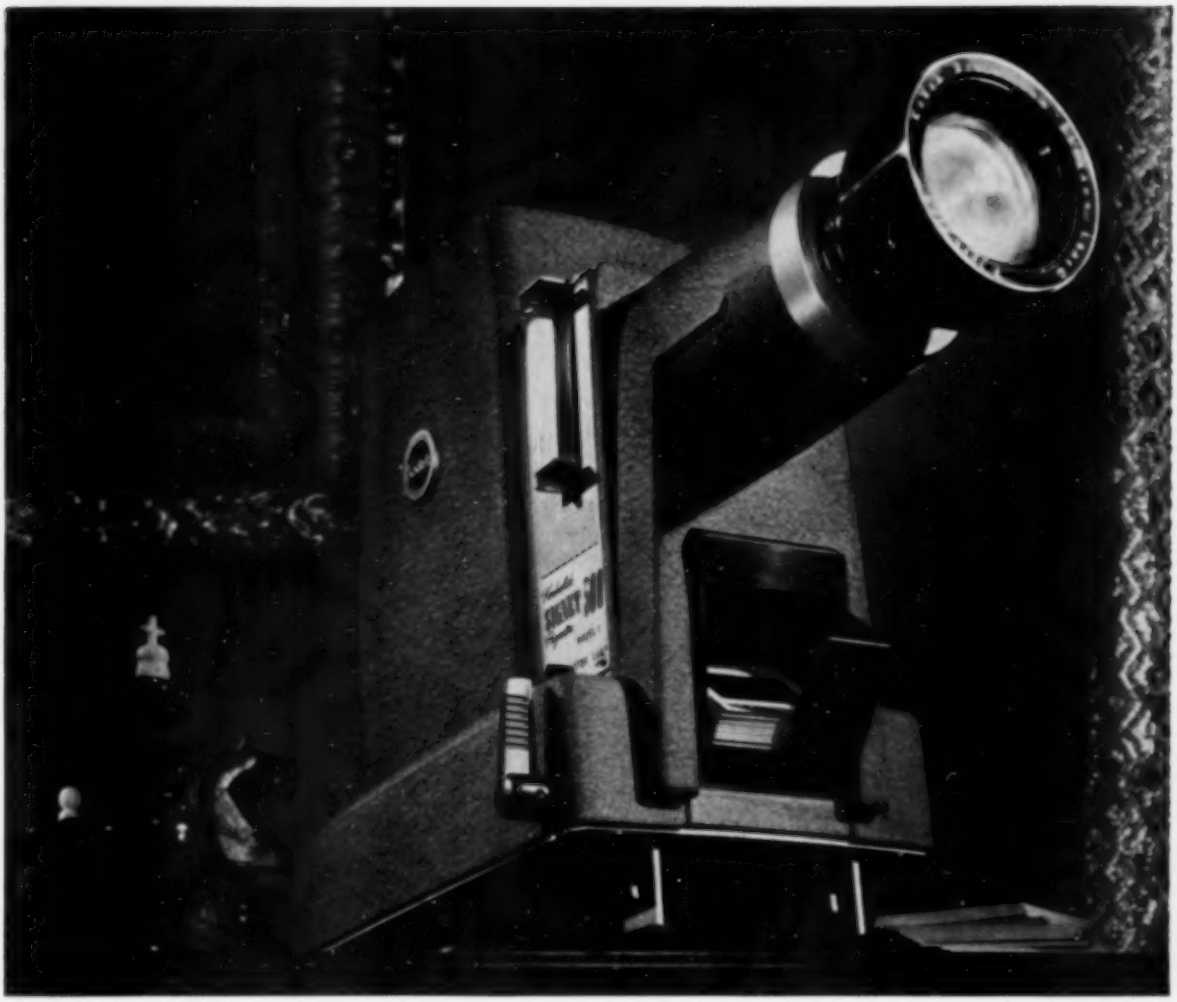

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